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DESCRIPTIVE AND HISTORICAL

CATALOGUE OF THE PAINTINGS

In the Gallery of

LAVAL UNIVERSITY

QUEBEC

The Venerable François de Montmorency-Laval

FIRST BISHOP OF QUEBEC

Born at Montigny-sur-Avre (Diocese of Chartres), France, April 30th, 1623; ordained Priest April 1st, 1647; consecrated Bishop December 8th, 1658; died May 6th, 1708, in the Seminary of Quebec, which he had founded.

School of Philippe de Champaigne

EDITION DE LUXE

DESCRIPTIVE AND HISTORICAL

CATALOGUE OF THE PAINTINGS

In the Gallery of

LAVAL UNIVERSITY

QUEBEC

By J. PURVES CARTER

Art expert to the late Marquis of Bute, and Henry Doetsch collections

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Ingenuas didicisse fideliter artes emollit
mores, nec sinit esse feros.—(OVID).

FIRST EDITION

QUEBEC

Printed by "L'Evénement Printing Co."

1908

A FOREWORD

IN presenting the first edition of the New Catalogue of Laval Picture Gallery, I beg to offer my appreciation and thanks to the Superior and the Faculty of the University for their most kind aid and co-operation in facilitating the work in every way as well as for the honour of their confidence.

I also wish to express my thanks to Mr. L. A. M. Lovekin, for the historical and explanatory notes appended to many of the pictures.

The catalogue is arranged in alphabetical order of the painters names, which correspond with those inscribed on the frames of the paintings, or to the schools—such as French school, Italian school, Dutch school or English school, &c.

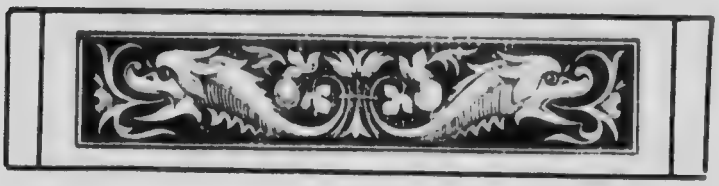
In the description of the pictures the terms *right* and *left* are used with reference to the right or left of the spectator.

The dates of the painters' births and deaths and many of the leading facts are taken from Bryan's Dictionary, last Edition, and the Catalogue of the British National Gallery, London.

J. PURVES CARTER.

Laval University,

Quebec, July 20th, 1908.



Catalogue of the Paintings

In the Gallery of

LAVAL UNIVERSITY

QUEBEC

ALBANI (Francesco), 1578-1660.

He was born at Bologna, in Italy, in 1578. He showed an early inclination for art when quite a child and at thirteen years of age he was placed with Denis Calvert, whose academy was then in high repute. There he became the friend and fellow student of Guido who shortly afterwards went over to the Carracci, to be followed by Albano. Subsequently they both went to Rome, where they improved their art and became engaged on important works. His performances there established his fame throughout Italy. Albano had a large family and delighted in painting his children in his pictures. He died in Bologna, in 1660, in the presence of his pupils—with his brush in hand. There is in Albano's works a sense of joy running through them, especially his children, and in all his works the strong contrast of light and shade emphasize this impression. His colouring is pure and

choice and in exquisite taste and harmony, and a delicious tone pervades his beautiful works.

No. **4.** *Religion and Time* (an allegory).

This superb composition represents Religion in the form of a beautiful woman descending upon clouds in the act of loosening the chains which bound the figure of Time to the Earth. Religion is robed in white with a mantle of olive green. In the left hand she holds *a flame*, and in the right she holds emblematic chains. On the left an Angelino holds the cross, and on the right another holds a scroll, on which is inscribed "DIV TVRNITAS A RELIGIONE." Below is the figure of Time, winged, with the emblem of the scythe and hour-glass at his side. On the left are two lovely children, one of whom holds before Time a lens. The mountain landscape represents the hilly country always seen in Albano's beautiful works.

On canvas, 66 in. h. x 36 in. w.

No. **103.** *The Ecstacy of Saint Mary Magdalene.*

Seated in a cave-cell before a silver crucifix which rests upon a book; behind is another book with some silver vessels. She rests her head upon her right hand and in her left she holds a skull and a scourge. As she looks up, weeping, she beholds an angel pointing heavenwards. Through an opening in the rock is seen a glimpse of the distant mountains and the setting sun.

On canvas, 13¼ in. h. x 10 in. w.

ALLIES (Louis).

Painter not mentioned in Biographies.

No. **10.** *The Martyrdom of St. Robert Longé.*—Dated 1764.

Less than life size figure—The composition represents the martyrdom of Robert Longé who is represented kneeling with clasped hands. He wears a chasuble, an alb, and a stole. On the right is a missionary priest in the attitude of benediction. On the left is a beautifully attired woman witnessing the tragedy. In the fore-

ground is a dog, a book and a shovel. An executioner stands behind the saint in the act of poiseing his sword to strike the fatal blow. A Tartar holds the head of the Martyr by the hair. Cherubim hover above. Dark sky and landscape. Oval top.

On canvas, 82½ in. h. x 37½ in. w.

ALLORI (Cristofano), 1577-1621.

No. **237.** *Judith and Holophernes.*

(An old copy after Allori's painting in the Pitti Palace, representing the same subject).

On canvas, 48 in. h. x 36 in. w.

The story of Judith, a Jewess heroine, is told in the book in the Bible which bears her name. She is represented as going to the tent of Holophernes, an Assyrian tyrant then besieging Bethulia, and there slaying him.

APSHOVEN (Thomas Van—or Abshoven).
1622-1665

Son of Ferdinand the elder, born in Antwerp, in 1622. He was the favorite pupil of David Teniers the younger, whose style he imitated very successfully. He took the oath as standard-bearer in the 6th Division of the Civic Guard, and in 1657 was made a Captain. His death occurred either in 1664 or 1665. Apshoven's paintings represent, as do those of Teniers, village festivals, interiors of cabarets with peasants regaling and amusing themselves, corps-de-garde, and chemists' laboratories, in all of which he closely approached the admirable works of Teniers both in fine technique and silvery and clear colouring. His touch is spirited and impasto rich, and so closely resemble those of Teniers as often to be mistaken for them. The Dresden Gallery possesses one of his works, representing fruit. The Darmsdart Gallery has "A Landscape," the Cassel Gallery "Dancing Peasants," and the Prague "An Interior."

No. 75. *The Surgery.*

A composition of nine figures, the centre of interest among which devolves upon a patient who evinces excruciating pain as the aged man of science probes the wound from which he is suffering. The patient's head is bound and smeared with blood. A female attendant is warming a plaster over some charcoal. A boy holds the hand of the patient, other figures are variously engaged. The doctor's paraphernalia, utensils, a skull and a bottle in the wall, and other accessories complete the picture.

On canvas, 31½ in. h. x 25 in. w.

BALEN (Hendrick Van), 1560-1635.

He was born at Antwerp, in Belgium, in 1560. He was first instructed by Adam Van Noort who also instructed Rubens. On leaving him he went to Italy and studied there some years and painted several pictures which were greatly admired. On his return he was unable to satisfy the demand made upon him. He is noted for his purity of colouring which was carried to further perfection by Rubens and Vandyke. Vandyke was also a pupil of his and sometimes he painted in conjunction with Snyders and Jan Brueghel. He painted also large altar-pieces.

No. 17. *The Stoning of Saint Stephen.*

In the midst of a landscape with trees and buildings, the tragedy is represented. The dramatic posture of the Saint who is kneeling, robed in a crimson dalmatic with clasped hands and face inclined towards heaven is superbly rendered. He sees the Eternal Father and Son in glory, whilst behind him stands an unclothed frenzied figure holding aloft in both hands a huge stone, with which to crush the Saint. Others are scrambling for stones to aid in the murderous tragedy. In contrast, on the other side stands a stately figure, probably meant to represent Saul, with his back to the spectator, pointing out the crime to a mother and child and a group of

scribes who are horrified. On contemplating this work one recalls the fine lines of Tennyson, when he says of St. Stephen :

> " He heeded not reviling tones,
> Nor sold his heart to idle moans
> Tho' cursed and scorned and bruised with stones.
>
> But, looking upward full of grace
> He prayed, and from a happy place
> God's glory smote him on the face."

On canvas, 47½ in. w. x 35½ in. h.

VAN BALEN (School of).

No. 358. *A Fantasia, called a portrait of Herod.*

Composed of a head in profile and the features made up by countless children which fill the spaces of the head and neck.

On canvas, 32½ in. h. x 25 in. w.

BAPTISTE (Monnoyer, Jean Baptiste called).
1636-1699.

Born at Lisle, Belgium, in 1636. He studied at Antwerp and for some time applied himself to historical painting. He went to Paris when quite young and took to painting flowers and fruit. He was received with distinction and was employed by LeBrun in ornamenting the palaces of Versailles, Trianon, Marly, Vincennes and Mendon. He afterwards accepted employment of the Duke of Montague, the English Ambassador to France, and accompanied him to England. His first performances there were the decorations of Montague House, afterwards the British Museum, which were among his finest works. During a residence of 20 years in London he decorated the mansions and palaces of Royalty and the nobility, including Hampton Court Palace, Windsor Castle, &c. He painted a number of fruit and flower pieces for Queen Mary and Queen Anne. He was also an etcher. His design was bold and free and his touch was facile and dexterous, with a

charming colour and selection of grouping in his compositions of flowers, fruits and vases, highly adapted for decoration. He died in London 1699.

No. 65. *A grand composition of flowers.*

Painted from nature, poppies, tulips, roses and many other flowers. Through an opening is seen the sky.
Canvas, 28 in. h. x 26½ in. w.

No. 71. *Fruits, flowers, &c.*

Lying upon the ground are arranged a vase, a pedestal, a plate, a cut water melon, a water bottle holding roses, chrysanthemums, tulips and other flowers.
On panel, 15 in. w. x 8 in. h.

BARKER (Thomas), 1769-1847.

(Called Barker of Bath).

An English landscape painter, born 1769 in Monmouthshire, Wales. His father practised as an artist but never attempted more than pictures of horses. Thomas studied the Dutch masters assiduously, and at the age of 20 he was sent to Rome with funds to sustain him as a gentleman. He took no lessons, but was a great observer and stored his mind with that would be useful to him. He exhibited at the Academy over a hundred paintings embracing nearly every subject: "The Woodman," of which he painted [illegible] (both painted from nature), and others. In 1821 he painted "The Trial of Queen Caroline," in which he introduced many celebrated men; but his noblest effort was a magnificent fresco, 30 feet in length, representing "The Inroad of the Turks upon Scio," in April 1822, painted on the wall of his residence Sion Hill at Bath. After achieving great success and carrying out large numbers of works, he died in 1847. In his landscapes and figures he approached very closely the style of Gainsborough, only his works were richer and contained a certain brownness and darkness, otherwise they often pass for Gainsborough's work.

No. **187.** *Italian Landscape.*

In the foreground of a rocky and wooded landscape are a shepherd and a woman with some cattle, other figures in distance, the tower of a castle; morning effect.
On canvas, 21 in. w. x 17 in. h.

No. **262.** *Italian Scenery.*

A mountain landscape in the foreground of which is a pool, into which a water fall runs,—bounded by craggy rocks and a wooded crest: A fallen tree and a boat add to the picturesque character of the scene. Great breadth of touch, fine handling and colouring.
On canvas, 36 in. w. x 28 in. h.

BAROCCI (Federigo), 1528-1612.

Or Baroccio, was born at Urbino, in the Papal States, in 1528. His father Ambrogio, a sculptor, originally of a Milanese family, gave him his first instruction. He afterwards studied under Battista Franco, who spent some time in the service of the Duke Guidubaldo II. He accompanied his uncle Bartolomeo Genga, who taught him perspective, to Pesaro, and he studied Titian's works there. In 1548 Barocci went to Rome and remained there some years, devoting his time to the study of Raphael. Several pictures he painted after his return to Urbino gained him great reputation. He confined himself to religious subjects and executed large altar-pieces. At Urbino, and at Loreto are two of his masterpieces. In 1560 he returned to Rome where he was employed by Pius IV, with Frederigo Zuccaro in the Vatican. While he was engaged, he was nearly poisoned by some rival and though the attempt failed, it wholly incapacited him for painting of many years. He never recovered although he lived to the age of 84. Barocci's style was founded on Correggio. Ludovici Cardi called Cigoli, also a celebrated painter, was a pupil of his.

No. **294.** *The Blessed Virgin and Infant Jesus with Saint John the Baptist.*

In a rocky retreat through which is seen a landscape with a mountain, the Blessed Virgin on the left is holding the Child Jesus whilst in front of them is St. John in adoration.

On copper, 12 in. h. x 10 in. w.

BASSANO (Jacopo da—Il Bassano), 1510-1592.

Was born in 1510, in the city from which he takes his sobriquet. He was trained by his father and afterwards at Venice by Bonifazio Veneziano. His mature style however was mainly formed on the example of Titian. He painted historical subjects and portraits, and biblical scenes which lent themselves to genre treatment. He settled at Bassano latterly and devoted himself to painting scenery around his home in which he generally represented figures and animals. He painted a number of such scenes as "The Animals entering the Ark.," the "History of Jacob" and "The Adoration of the Shepherds"—one version of the former is in the Louvre at Paris. His works contain a massive breadth of strength as well as a beauty of colour, which equal the best Venetians. He was devoted to painting animals. He died in 1592.

No. **128.** *The adoration of the Shepherds.*

Seated beneath the ruins of some Roman architecture, the Blessed Virgin is exposing the Infant Saviour who lies in a wicker manger, to an old shepherd who kisses His feet. He bears a basket of eggs, etc., as an offering. St. Joseph is seated with an open book on his kness and is in the act of speaking to a second shepherd who carries a young lamb; a dog, and some figures in background. Through an open window is seen the head of an ass. Angels and cherubim hover above. The colouring of this work is extremely fine and the draperies well set, and the figure of St. Joseph is grandly painted.

On canvas, 40 in. h. x 32 in. w.

BATONI (Pompeo Girolamo), 1708 1787.

(Sometimes written Battoni).

Was born at Lucca, in 1708. His father was a goldsmith, and he sent him to Rome to study painting under Conca and Masucci, but his chief studies were derived from Raphael's works. A peculiar grace and agreeableness rendered his works popular all over Europe. He lived at a period when the arts had greatly declined. Batoni was the only painter at the time who had any pretention to merit, and he met with great employment. He was however, more occupied with portraits than historical works. He painted the portraits of no less than twenty-two Sovereigns. Batoni died at Rome in 1787. His work is much in the broad style of the Carracci.

No. **311.** *Portrait of Giorgion Bologn* (Nunzia a Paris).

Seated in an arm chair, life size, half length wearing a biretta and schemère: he is turned to the right and looks at the spectator. On the left a number of books. On a document is inscribed all Illmo Rev^{mo} Sig^{r} Mong^{r} Giorgio Bologna Nunzio Apostolico, alla Mastà Cristianis^{a} Parigi.

Canvas, 39½ in. h. x 32 in. w.

BAZZI (Giovanni Antonio), 1477-1549.

This great painter was born at Vercelli, in Piedmont, in 1477. When in his 13th year he was placed with a local painter, but soon after the death of his father he went to Milan, where Leonardo da Vinci was residing. There, if not under the direct training, at least within the sphere of the powerful influence of the great master, young Bazzi studied for two or three years. His talents must have become known, for in 1501 we find him in Siena, whither, he was conducted by mercantile agents of the wealthy family of the Spannocchi of that city. In Siena his gifts and youth gained him friends. To this

period belong the large "Descent from the Cross," now in the town gallery; the frescoes in the Convent of St. Anna near Pienza; those executed in 1505—6 in the Benedictine convent of Mont' Oliveto Maggiore, South of Siena, twenty five in number. These depict incidents in the life of Saint Benedict, and complete the series begun by the great master, Signorelli. He was invited to Rome and presented to Pope Julius II. The result of this recommendation was an order to adorn with frescoes the camera della Segnatura in the Vatican. But while the painter was at work on the vault of the chamber, the arrival of the youthful Raphael cut short his efforts as the Pope transferred the order with liberty to efface what Bazzi had executed. However, the central composition, consisting of the escutcheon of the Pope supported by boy genii, was left entire: while the finely designed bordering of the other subjects were destined to enclose the allegorical figures of Raphael. After journeying backward and forth between Rome and Siena and other places he married and settled the rest of his life in Siena. In 1526 date the frescoes which fill the chapel of Saint Catherine of Siena, in St. Domenico. Here, the group of the Saint supported by two attendant nuns when, swooning, she receives the holy stigmata, is a masterpiece of unaffected grace and pathos. He was actively employed producing great works in fresco and oil painting for altar pieces of the churches until his death in 1549. The works of Bazzi show that he issued truly from the school of Leonardo da Vinci. But he himself possessed an innate sense of youthful and feminine beauty and grace while he also imparted to his figures dignity and energy. His works are often invested, through the wonderful mystery and magic of his light and shade, with an atmosphere of the most solemn poetry, and his colouring, which is rich and pure, is so delightfully subtile as to contribute to the fascination and enchantment of his noble themes. It is gratifying to learn that the slurs cast upon him by Vasari are now universally re-

The Blessed Virgin and Infant Jesus and Saints

GIOVANNI ANTONIO BAZZI

garded as calumnious and malicious and totally untrue, and only arose as was so often the case with the famous biographer-historian, from personal dislike, and a jealous bias. There is no doubt that Bazzi will continue to grow more and more appreciated as time goes on, and take a higher place than hitherto in the domain Art.

No. **352.** *The Blessed Virgin and Infant Jesus and Saints.*

In a group, the Blessed Virgin holds the Infant Jesus on her knees; he is playing with the infant Saint John who carries his cross and scroll inscribed "Ecce Agnus Dei." The latter is held by a saint on left who is dressed in gold cloth, a red tunic and holds a sword. The Virgin is dressed in a red-robe and a blue mantle which she wears over her head. On right is Saint Elizabeth wearing a white hood and a blue mantle and holds in her hand a lily (giglio). Circular panel called "tondo" 26 in. h. x 23 in. w. This painting is a veritable work by the celebrated friend of Raphael, Giovanni Antonio Bazzi, and it is a very fine specimen of his beautifully pastoral work.

(Seminary Chapel)

BERCZY, (Senr) **W.,** of Toronto, 1797.

No. **219.** *Portrait of Joseph Brant. (Mohawk chief).*

(Water colour miniature).

Joseph Brant: a celebrated chief of the Mohawks and head of the confederation of the Six Nations, the Mohawks, Oneidas, Onondagas, Cayugas, Senecas and Tuscaroras whose valor and successes caused them to be known as the "Romans of America." He was sent in the year 1750 by Sir W. Johnson to Wheelings Indian school, in Connecticut, U. S. A., and was well educated. He went to Britain in 1775 where his scholastic attainments attracted attention. In the revolutionary wars he sided with the British and destroyed the settlement of Minisink, N. Y., and has been charged with responsibility for the dreadful massacre at Wyoming, andth is has been emphasized in Campbells poem "Gertrude of Wyoming" and asserted by other writers. But proof that he was not concerned in that tragic event were presented to the post by one of Brant's sons. Joseph Brant held a captain's commission in the British service. An unhappy event destroyed his career. He was attacked by a son in a fit of drunken fury and, in defending himself, the former lost his life. This broke his heart and he never recovered. He surrendered himself to justice but it was found that the case was one of justifiable homicide and

the resignation of his military commission, which he tendered Lord Dorchester, was not accepted. He died in 1807. Brant translated the Gospel of St. Mark into the Mohawk language.

BLOEMAN (Peter Van—called Strandaart or Standard, from his choosing battle scenes), 1657-1740.

Born at Antwerp in 1657. Followed his brother's example and went to Italy. After passing some years in Italy he returned to Flanders and painted Italian subjects from sketches he made in Italy. He decorated his landscapes with ruins of architecture. He also painted caravans, horse fairs and other similar subjects. His brush was facile, and composition and colour clear and in fine taste.

No. **68.** *Italian landscape with ruins.*

Through the centre of the picture is a running river, on the further side of which is a splendid ruin transformed into a mill, through which the stream runs. A man with two horses, a second man emerging from the building and on left a mountain. In the foreground two figures are conversing; on right a clump of trees, and a horseman is seen in the distance.

On canvas, 19¾ in. w. x 15¾ in. h.

BOL (Ferdinand), 1611-1681.

Born at Dordrecht, Holland, 1611. Of his life little is known. But he left with his parents, when quite a child to live in Amsterdam. There, he studied painting in the studio of Rembrandt. He died in 1681. His masterpiece, "The four Regents of the Leprosy hospital," which formerly hung in that institution at Amsterdam, and is now in the Town Hall, he received great commendation. Many of his works passed, and pass now, for those of Rembrandt, so closely could, and did, he paint that master's style. Some of his works are superb in richness of colour and fine light and shade.

No. **85.** *Portrait of a Burgomaster.*

Bust, life size, looking at the spectator. He wears a turban-like headgear with white plume in front, fastened by a jewel, and a red plume behind. Beneath a white coif trimmed with gold lace falls on the ear. He wears a fur robe slashed in front and showing the silk lining. A white linen collar is around his neck and a jewelled order upon his breast. Plain background.

On canvas, 19¼ in. h. x 15 in. w.

BOLOGNESE SCHOOL.

No. **66.** *The Infant Jesus and the Blessed Virgin* (School of Guido).

Seated at a repast, the B. Virgin is in the act of prayer whilst the youthful Saviour gives the benediction over the repast before them.

On canvas, 17 in. w. x 15 in. h.

No. **283.** *Portrait of Maria Cæcilia Phyffer, of Attishofen, 1804.*

On canvas, 28½ in. h. x 22½ in. w.

No. **291.** *The Presentation in the Temple.*

An old and small copy of Titian's famous painting of the same subject.

On canvas, 37½ in. h. x 29 in. w.

No. **295.** *The Visitation.*

In a landscape is represented the Blessed Virgin meeting St. Elizabeth who welcomes her from the threshold. Resting by the side of an ass is St. Joseph. The landscape is very fine with a river running through it.

On canvas, 28½ in. h. x 21 in. w.

After the reception of the Angelic message, the Blessed Virgin departed to a Judean city to announce the miraculous fact to her cousin Elizabeth, mother of St. John the Baptist. She remained with her about three months when she returned to her own home. There is traditional authority for the belief that she was accompanied by St. Joseph on this journey which was long and hazardous.

No. **348.** *The Madonna, surrounded by Angels.*

In the Seminary Chapel.

BOTH (Jan, and Andres), 1610 (circa) 1652-1662.

Were born at Utrecht about 1610. He and his elder brother Andres studied under their father who was a painter on glass, and from him they learned the rudiments of design. They were afterwards placed under Abraham Bloemart. The two brothers visited France and Italy together and it was the habit for Andres to paint the figures and animals in the landscapes of Jan. Jan was inspired by the beauty of the scenery he found in Italy, and the two brothers made a stay in Rome where Jan studied the works of Claude Lorraine and Andres, who studied the works of Bamboccio, decorated them with figures painted in such perfect unison that they appear to be by the same artist. The work of these excellent artists reached a distinction, even in Italy, that secured them both fortune and fame, when an unfortunate accident cut asunder the tender tie by which they were united and deprived the world of the combination of their powers. For while they resided in Venice, returning from an entertainment in 1644, Andres unfortunately fell into one of the canals and was drowned. Jan Both afterwards returned to Utrecht where he continued painting until 1662, and co-operated with Cornelius Poelenburg in his works. He died in the year 1662? His paintings are to be found in all the finest collections of Europe, and are highly prized, for their qualities and fascinating and enchanting beauty.

No. **236.** *St. Jerome in the desert.*

The saint is seen seated in a richly wooded landscape. Before a table with books upon it is a crucifix, and a skull before him. The familiar lion is crouched beneath the table. The landscape represents fine rugged scenery. On canvas, 47 in. h. x 35 in. w.

BOUCHER (François), 1703-1770.

This celebrated French painter and engraver was born in Paris in 1703. His father was a designer for embroidery and he received his first instruction from him. Later he studied under Le Moine, and Jean François Cars who employed him making designs for the headings of the "Thèses" and other works of which his father Laurent Cars, was the publisher. He designed a series of illustration to Daniel's "Histoire de France" and later engraved the plates of Watteau's "Livre d'Etudes." In 1727 he went to Rome in company with Carl Van Loo, returning to Paris four years later and gained an immense reputation. He was employed to decorate the apartments of Madame de Pompadour, and succeeded Van Loo as first painter to the King. His pastoral subjects and decorations are most valuable and command enormous prices. His portraits are rare, and that of Madame de Pompadour is a masterpiece. Boucher's works are highly decorative, of most masterly composition, handling and a peculiar colouring, light and pure and full of luminosity and sparkle, and in many of them an indescribable silveriness of grey and pinkishness, much akin to the delicate and delightful works of Watteau. He lived, and died at the Louvre in 1770 whilst sitting before an unfinished picture.

No. **104.** *Portrait of Madame Louise, daughter of Louis XV.*

Life size, small half length seen to the waist, facing the spectator and wearing pearls with jewels in her hair. She is dressed in a robe of brown satin with a pendant of pearls and other jewels. Over her shoulder she wears a red mantle. Plain background.

Canvas, 24 in. h. x 16½ in. w.

Of Madame Louise, daughter of Louis XV, whose mind was bent on things not of this world, but little is said in the records of the reign of her father. But, with her sisters she showed devotion to their unworthy father, and when he died of small-pox they were at his bedside while other courtiers fled in terror. She was a religious and in the Carmelite convent of St. Denis

under the name of Therèse de St. Augustin, and when she died in 1787 the eulogies which were pronounced, and the regrets expressed indicate that her religious zeal and devotion were very great. She was born in 1737.

No. **105.** *Madame Victoire, daughter of Louis XV.*

Life size, turned to the left, and looking at the spectator. She wears a spray of jewelled flowers in her coiffure. A low court dress of red satin trimmed with lace and embroidered, and a pendant of pearls and jewels with a blue velvet mantle over her shoulder.

Canvas, 24 in. h. x 16½ in. w.

Madame Victoire (Louise Thérèse), b. 1733, daughter of Louis XV. A bright clever woman taken when young from her convent-school. She soon became one of the leading figures in Court circles, and her efforts were directed towards the promotion of the good in the midst of corrupt and bad surroundings. She was, like her sisters, a devoted daughter, and when her father was dying of the small-pox, then little understood, she remained at his bedside and contracted the disease. Her enforced absence proved disastrous to France, for the coming King had consulted her and she had determined to call as chief adviser to her uncle, a man of exemplary virtue, the Count de Machault. But intrigue secured the substitution of Maurepas. The revolution compelled the withdrawal of Madame Victoire, and her sister Adelaide, and together they spent the balance of their lives in exile in Italy, Sardinia, Rome and Naples, whence they were driven to Trieste. She died 1799.

No. **110.** *Madame Adelaide, daughter of Louis XV.*

Life size, small half length, seen to the waist and looking at the spectator. Her powdered coiffure is decorated by a spray of jewelled red flowers. She wears a court dress of grey satin trimmed with lace and embroidered, a bodice with a pectoral pendant of pearls and other jewels. Below the left shoulder, an armlet and pinned with a jewelled brooch is a red velvet mantle.

Canvas, 24 in. h. x 16½ in. w.

Madame Adelaide, a daughter of Louis XV, played in company with her sisters, a part in the court circles of the reign of her father and appears to have for some time obtained a singular influence over him. She was brilliant and able and endeavored to check the evil tendencies of the King but (like her sisters Victoire, and to some extent, Louise, a *religieuse* later on, and Henriette who died early) seems to have been dragged into the intrigues and worse evils of the evil court and was for a time practically Queen, dethroning her sister Henriette, her father's sometime favorite. She died in exile at Trieste, after the revolution, in 1800.

MADAME JOSÈPHE DE SAXE

Duchesse de Mecklembourg, Reine de Pologne

FRANÇOIS BOUCHER

No. **111.** *Madame Josèphe de Saxe, Dauphiness, mother of Louis XVI.*

Life size, seen to the waist, full view and facing the spectator. In her powdered coiffure she wears a jewelled spray. She is wearing a court dress, of blue velvet trimmed with fine lace and embroidered with pendant jewels and pearls. Over this is a light cream mantle, visible on left arm and an armlet of pearls. Plain background.

Canvas, 24 in. h. x 16½ in. w.

Marie Josepha of Saxe, was the wife of the Dauphin, son of Louis XV, who died before his father. In consequence, Louis XVI, her son, unhappily for himself succeeded, later, to the throne of France. She was a high minded and good woman and mother and devoted herself to her son's interest. At one period of the reign of Louis XV it seemed as though she had obtained such an ascendency in the corrupt political and moral circles, then dominating the state, that her appointment to the Regency, in the event of the King's death during the minority of her son, seemed very probable. She, however, died very suddenly, and not without the suspicion of poison.

No. **328.** "*Spring*" (an emblematic figure).

This superb work, of the great French painter François Boucher, represents "Spring" in the beautiful composition of a life-sized emblematic figure of a woman, in the bloom of youth and health seated upon the ground amid flowers, and holding in her hands a lovely garland of choice flowers. The figure is tastefully draped and finely foreshortened, showing that it was designed for an overdoor or panel of a palace of the Kings of France. The face is looking upwards and expresses the joy of life. The hair is decked with sprays of florets. The figure of Cupid hovers above showering flowers upon the head of happy "Spring" and holding a lovely rose for her acceptance. The background is composed of luxuriant foliage, and on the right is a splendid vase containing flowers and a bush of myrtle. This fine work is in perfect preservation and represents the art of France which culminated in the triumph and glory of that decoration which even to-day is recognized as being supreme in taste—and it is also a rich specimen of the beautiful colouring and fine draughtsmanship which gave to Boucher so high a place in decorative art.

On canvas, 44½ in. h. x 34½ in. w.

BOURDON (Sébastien), 1616-1671.

An eminent French painter and engraver, born at Montpellier in 1616. Was a glass painter's son. At the age of seven he was taken to Paris by an uncle and placed under Jean Barthélemy with whom he remained some years. Later on he went to Rome where he made copies of Claude Lorraine, Andrea Sacchi, Bamboccio and other painters in order to gain a livelihood. He again returned to Paris where he met with great success. He painted an immense picture for the Cathedral of Montpellier, of the "Fall of Simon Magus." This was Bourdon's most important work. He died 1671.

No. **62.** *The Death Sentence.*

On the left sits the judge, reading the death sentence, on a raised dais hung with crimson. Behind him are two soldiers. Four men kneel before him bound, and a man and woman, standing, surrounded by soldiers. In middle distance several figures are seen being burned at the stake. Ruins in the distance.

On canvas, 61 in. w. x 37 in. h.

BREENBERGH (or Breemberg Bartholomeus).
(circa) 1620-1663.

An eminent Dutch painter who was known in France and Italy by the name of Bartolomé, was born at Utrecht, about 1620. His instructor is not recorded, but he studied the works of Poelenberg with great assiduity and was already ranked among the most promising artists of his country before his departure for Italy, where he lived the greatest part of his life. The beautiful sites of Albano, Frascati and Tivoli are naturally the haunts of the intelligent landscape painter. This delightful scenery afforded the subjects of his pictures, which he decorated with figures, generally representing some biblical subject. There is an elevated style in his works and he inhaled

the taste of Italy with the atmosphere he breathed. His best works are small, and there is great suavity in his colouring, while his pencil is exquisite and delicate. He was still living in 1663. Of his works, which are seen in many European Galleries, we may notice three landscapes with ruins in the famous Dulwich Gallery; a landscape with ruins in the Gallery at Vienna; and "Joseph selling bread during the famine in Egypt," in the Dresden Gallery; six "Landscapes" in the Louvre, and "A Monk praying" in the Munich Gallery.

No. 123. *An Italian Landscape and Sea-port.*

Upon a rugged but luxuriantly verdant shore, upon which are a number of figures of peasants, is seen a distant view of mountains and middle distance, which is composed of a wooded islet embosoming a magnificent castle. Shipping and boats are sailing or at rest in the delightful haven. Overhead is a glorious summer sky. The painting in this collection is a very characteristic work by this Dutch master. It is most delicately rendered with every charm of the blissful serenity of a sunny and balmy Italian atmosphere.

canvas, 26½ in. w. x 19 in. h.

BRIL (Paul), 1556-1626.

The younger brother of Matthys Bril, was born at Antwerp. He was first instructed in painting by Damiaen Ortelmans, and was himself employed in painting the tops of harpsichords, which were generally ornamented in designs and subjects. The fame which his brother acquired in Italy, inspired him with the emulation of equalling him in reputation; so he followed him to Italy. Passing through France, he was obliged to stay at Lyons to recruit his exhausted finances by the exercise of his abilities, and having at last reached Rome his brother took him under his care. For some time he assisted his brother in his works at the Vatican and upon his death, he has

allowed his brother's pension and, on the succession of Sixtus V, he was engaged in some considerable works in the Sixtine Chapel, in Santa Maria Maggiore, and in the Scala Santa in San Giovanni in Laterano. He was also patronized by Pope Clement VIII by whose direction he painted his prodigious work in the Sala Clementina, a landscape of grand scenery, sixty-eight feet wide, in which he introduced the subject of St. Clement with an anchor fastened to his neck, to be thrown into the sea. He also painted easel pictures of landscapes, in which Annibale Carracci occasionally embellished with figures. Bril died at Rome 1626.

No. 94. *Our Lord with his Disciples at Emmaus.*

In the tranquil seclusion of a wooded retreat through which runs a delightful river shaded by the rich luxurience of foliage of oak and other trees, Our Lord is seen walking between the two disciples with whom he holds converse as they walk under the avenue. In the middle distance, on an islet are some old thatched cottages and further on the right a bridge spans the stream. The trees are so finely rendered that each kind may be identified. The blue sky overhead is reflected in the pellucid stream. A few birds flitting to and fro add to the charm of this delightful scene. The beauty and richness of colour denote eventide.

On oak panel, 25¼ in. w. x 18½ in. h.

No. 293. *Saint Raphael and Tobias, or Tobias and the Angel.*

In a beautifully wooded landscape with mountains in the distance, in the foreground is depicted Tobias leading the Angel Raphael across a pool. On the opposite side of the stream are goatherds with their flocks. Overhead a summer sky. The painting of trees and foliage, figures and animals is very distinctive of Paul Bril's manner.

On copper, 24½ in. w. x 17¼ in. h.

Tobias was sent on a mission by his father, who was blind, and, like Job, in misery and poverty but yet faithful and trusting implicitly in God. The prayers of Tobias on behalf of his fallen house were heard, and Raphael, one of the angels that present the prayers of the saints before God, was sent,

in the form of a young man, to conduct him on his journey. Thus aided Tobias is successful and obtains a gift from the angel by means of which he cures the blindness of his father and conquers the evil one.

No. **288.** *The Return from Egypt.*

In a landscape beautifully wooded, in the middle distance of which is a river with mountains forming the background, the Holy Family are represented walking through the wood on the left; the emblematic dove hovers over them. Two men are seen fishing on the banks of the river. Other figures are seen in the fields beyond and a castle is in the distance. Overhead is a summer sky.

On copper, 24½ in. w. x 17¼ in. h.

Nos. 288 and 293 are pendants.

No. **331.** *The Deluge.*

The scene represents the terrible tragedy of the flood. Upon a lake formed by the flood, on what was once a valley surrounded by mountains, is seen the Ark, and several submerged houses. The foreground is made up of figures in various attitudes and positions all striving for safety or to save one another. On the right a mother and her child is high upon a rock and lends a hand to a male figure below who is climbing up. Another man has just rescued a woman from the rising waters, a solitary hand denotes one soul sinking. On the right bank which is wooded by trees in foliage, a man clings to a tree; a kneeling woman is rescuing a man from the waters with a child beside her. Another figure is up a tree, while below is a woman kneeling in supplication, and two other figures similarly engaged are seen. In the middle distance a number of figures are seen scaling the rocks. A dark ominous sky which casts a deep gloom over all, gives a dramatic effect of the terrible contrast afforded by the fair human forms, and nature in the awful aspect of storm and flood. In this superb work the figures are finely painted and most ably designed showing the influence of the painter wrought in his Italian sojourn—and exhibiting a grasp of subject and large treatment which only the best painters ever achieved.

On panel, 42½ in. w. x 30 in. h.

In the six hundredth year of the life of Noé..... all the fountains of the great deep were broken up and the flood gates of heaven were opened.

And the rain fell upon the ark forty days and forty nights ..... All flesh was destroyed that moved upon the earth, both of fowl and cattle and of beasts and creeping things and all men. And all things wherein there is the breath of life on the earth died. Genesis vii, v. ii. (*Vulgate*).

BRONZINO (Angiolo Allori, called), 1502-1572.

An eminent Florentine painter and poet, was born at Monticelli, near Florence, in 1502. He studied under Raffaellino del Garbo, and then under Carrucci, called Pontormo, and assisted him in some of his important works in the Chapel of San Lorenzo at Florence. He also studied the dignified works of Michel Angelo whose influence is discernible in Bronzino's works. He was employed by the grand Duke of Tuscany Cosimo I, and painted his portrait and that of his wife, Eleonora, many times. He died at Florence in 1572.

No. 143. *Portrait of the Poet Demetrius.*

Profile, life size; wearing a red cap; looking to the right. The features are pronounced aquiline. He wears a plain grey or white robe.

On panel, elliptical, 17½ in. h. x 15 in. w.

Demetrius Moschos, a great poet of the 15th Century, was born at Lacedemon, and went to Italy when Constantinople fell into the hands of the Turks, and became professor of Greek at Ferrara. A poem by him, "De Nuptia Helenæ et Paridis" is preserved in "Miscellanea Critica," 1821.

CAMPIDOGLIO II, (proper name **Pace, Michelangelo**). 1610-1670.

A celebrated painter of fruit and flowers born at Rome in 1610. He was the scholar of Fioravanti, who excelled in painting glorious compositions of musical instruments, fruit and flowers, and sometimes with figures and curtains, stuffs and other objects. Campidoglio excelled in fruit, and his pictures are generally finely grouped with curtain or architectural backgrounds. He was called Il Campidoglio from an office he held in the Campidoglio

or Capitol at Rome. There was a fine picture by him in the Duke of Marlborough's collection at Blenheim Palace, and a whole room-full of them at Hampton Court Palace, near London. He died 1681.

No. **36.** *A grape Vine.*

This still-life painting is a fine rendering from nature of a grape vine laden with luscious grapes growing in a nook with the sky seen beyond. Both black and white grapes are introduced and the leaves form a fine contrast to the masses of fruit in their scrod colouring.

On canvas, 35 in. h. x 30 in. w.

No. **48.** *Still life.*

Resting upon a table is a silver platter. Italian figs, a bunch of grapes, 2 peaches, a plum, and a melon at the rear.

On canvas, 18½ in. w. x 13 in. h.

No. **214.** *Still life.*

Melons, grapes, and figs.

Canvas, 24 in. w. x 19 in. h.

CARRACCI (Agostino), 1557-1602.

Agostino Carracci—painter, engraver and poet, was nephew of Lodovico Carracci—and the elder brother of Annibale Carracci, and was born at Bologna, in 1557. He was intended by his father for a goldsmith, a profession then nearly connected with the art of engraving, and at the age of fourteen he had engraved some plates in the style of Cornelis Cort, when Lodovico persuaded him to study painting. He became a scholar of Prospero Fontana, and afterwards studied under Bartolomeo Passerotti. Agostino later in company with his brother Annibale, passed some time at Parma where they studied with attention, the works of Correggio and Parmigiano. After returning to Bologna, he devoted himself assiduously to painting and made rapid advance and participated in all

the important works in progress there and in the various Palaces. He also instructed scholars in the academy in the theoretical branches of painting. He painted his famous picture of the "Communion of Saint Jerome" now in the gallery in that city. After working in conjunction with Annibale for sometime, Agostino left Rome for Parma where he was employed by Duke Ranuccio—to paint the great saloon of the Casino. He died at Parma in 1602. As an engraver Agostino Carracci ranked among the most celebrated artists of Italy.

No. **34.** *St. Bartholomew.*

The saint is represented, heroic size, turned to the right looking upwards. A halo is around his head. He wears a brown mantle and holds a knife in his right hand.

On canvas, 33½ in. h. x 28 in. w.

St. Bartholomew (son of Tolmai), Apostle: thought to be the same as Nathaniel mentioned in St. John's Gospel, and one of the first disciples of Jesus. It is believed that he taught Christianity in Arabia and carried the Gospel of St. Mathew to that country written in Hebrew. St. Chrysostom mentions that he preached in Armenia and Natalia, and a traditional account says he was martyred by crucifixion at Albania, now Debent, Persia. There was an apochryphal gospel attributed to him in ancient times.

CARRACCI (Lodovico), 1555-1619.

Born at Bologna in 1555. He was one of the three Carracci who established the famous school at Bologna—of whom Lodovico was the real founder. He studied the works of Correggio and Parmigiano, as well as those of Titian. Lodovico's works are marked by powerful and correct design and a fine and masterly modelling, together with a richness and taste in colouring and high conception of expression. Breadth and simplicity, characterize his grand works which were often very large subjects for the churches. Among the famous pupils this school produced, are such names as Albano, Guido Reni, Domenichino, Lanfranco, Spada, Tiarini. The Carracci were engravers as well as painters.

No. **29.** *The Crucifixion.*

The Saviour is represented as nailed to the Cross, with the crown of thorns upon his head. He is looking heavenwards and the overpowering darkness of night is rent by the lightning, and a blood red fire lights up the city below in the distance.

Canvas, 23¾ in. h. x 16½ in. w.

No. **289.** *Saint Francis of Assisi.*

In a mountainous landscape, and out of a glory in the sky, the Saint kneels to receive the stigmata.

On canvas, 26 in. h. x 18½ in. w.

St. Francis of Assisi was born A. D. 1182 and early showed his vocation for a religious life and formed a community. In 1210 Innocent III confirmed it, the next year the Benedictines conferring on him a church near Assisi, the cradle of the Franciscan order. He made a pilgrimage to Palestine where he was received by the Sultan of Maladin with respect. He founded the orders of Claristes and the Minorites and a third order for penitents of both sexes. He withdrew to a mountain retreat in the Appenines and died at Assisi in 1226, after a life of arduous work, self sacrifice and devotion.

CARAVAGGIO (School of).

No. **79.** *The adoration of the Shepherds.*

A composition of eleven figures representing the adoration at the Manger. Congregated around the Holy Mother and Child are a number of shepherds bearing offerings. In the stable which is dark are also a cow, an ass, and a lamb. The light emanating from the Divine Child illumines the scene.

Canvas, 31½ in. w. x 24¾ in. h.

CASTIGLIONE (Giovanni Benedetto), 1616-1670.

Born at Genoa in 1616. He studied under Battista Paggi, and Giovanni Andrea de Ferrari, but subsequently he became a disciple of Vandyke, at Genoa. His works are distinguished by a clear and harmonious colouring and a vigorous and spirited touch and fine chiaroscuro. He

painted histories, landscapes and portrait subjects, as well as animals.

No. **57.** *Saints Peter and Paul.*

Two life sized figures, busts. On left St. Paul bearded and with long hair, rests his hands upon the pommel of an erect sword, and is looking at the spectator. On right St. Peter, gazing heavenwards, holds in both hands the emblematic keys.

On canvas, 26 in. w. x 16½ in. h.

CHAMPAIGNE (Philippe de), 1602-1674.

A celebrated painter of historical and sacred subjects and portraits, born at Brussels in 1602. Though a native of Brabant, he is generally reckoned as belonging to the French School. He studied under Bouillon, Michel Bourdeaux, and Fouquière, but went to Paris at the age of nineteen where he placed himself under the direction of L'Allemand. Shortly afterwards he was employed by Du Chesne, the royal painter, to work at the Luxembourg in concert with Nicolas Poussin. His extraordinary success arousing the envy of Du Chesne, he quitted Paris for Brussels in 1627, but was almost immediately recalled by the Queen-Mother, Marie de Medicis, to be appointed to the post held by Du Chesne, who had just died. At Paris he executed numerous works for the Churches and Royal residences and especially for Cardinal Richelieu's palace. He was one of the first members of the Academy of which he was Professor and Rector. His star, however, began to pale somewhat before the brilliancy of Le Brun's rising fame. But it is pleasant to know that this aroused no unworthy feeling in the heart of Champaigne. He retired quietly and modestly from active and public life and died in Paris in 1674. His pictures show a certain affinity with those of Poussin whose influence he felt, but they surpass them in point

ELIAS throwing his mantle to ELISHA

PHILIPPE DE CHAMPAIGNE

of colouring, being remarkable in that respect for truth, brilliancy, and technical skill. As a portrait painter he holds high rank. His likenesses are distinguished by a fine, noble, and life-like expression, vivid appreciation of the natural, "a skilful luminosity of colouring and careful execution and masterly handling," to which might be added a freedom and breadth and an etherial atmosphere and ærial perspective and resonant penetrability in the colouring that render his best works almost illusionary, while they are wrapt in a sense of peacefulness and tranquillity which stamps the works of the master with power and depth of thought.

No. **87.** *Elias throwing his Mantle to Elisha.*

The incident is represented in a magnificent landscape where a river running through huge rocks, falls into a beautiful cascade as it emanates from the mountains in the distance. In the foreground is the majestic form of Elisha, smitten with transport as he kneels on one knee almost turned from the spectator; with his hands thrown out to catch the mantle, that Elias has thrown to him, as he rides clothed in scarlet through the heavens in a chariot drawn by two white steeds. Elisha is strongly depicted with fine patriarchal head, with white flowing hair and beard, and he wears a habit of brown, over which is draped a beautiful ultra-marine blue mantle. A dog is barking at his side. Upon the ground before him is his staff water-bottle and scrip. The immaculate drawing and splendid breadth of handing with the fine sense of atmosphere and ærial perspective, combined with the silvery and utter charm of the rich yet tasteful colouring and fine management of the draperies, contribute to make this work one of the great master-pieces by the hand of this rare and most delightful painter.

On canvas, 63 in. h. x 51 in. w.

Elijah the prophet, during the reign of Ahab, King of Israel, rebuked the idolatry prevailing in Israel and Judah, and at last, by his miracles, succeeded in abolishing it. He did not die but ascended to Heaven in a fiery chariot. The narrative is related in the Book of Kings. The "mantle of Elijah fell upon Elisha," who followed in his steps.

No. **253.** *Portrait of a Bishop.*

Seated in a crimson velvet chair, amid architectural surroundings, a Bishop is vested in the robes of his religious order (Benedictine). Three quarter length, life size, turned to the right, he is looking at the spectator. This fine old French portrait is in the style of Philippe de Champaigne.

On canvas, 40½ in. h. x 36¾ in. w.

CHAMPAIGNE (Philippe de—or his nephew Jean Baptiste de Champaigne).

No. **312.** *Monseigneur de Montmorency Laval.*

First Bishop of Quebec, and founder of the Quebec Seminary. (See page 153 for biographical note).

CIMA DA CONEGLIANO (Giovanni Battista).
Painted from 1486-1517.

Called Cima da Conegliano from his native town, has acquired in the history of art, the name of Cima although he does not appear to have used it himself. He was a follower of Giovanni Bellini, but his earlier education may have been in the School of Murano. Although his works exhibit points of contact with Bellini they nevertheless bear the impress of a very distinct individuality. These characteristics are good drawing, proportion, sympathetic types of countenance, carefully studied though somewhat angular drapery, fine and brilliant colour, force of light and shade, scrupulous finish and a smooth and polished impasto and surface. One of his finest works is a "Glory of Saint John the Baptist," which was painted in oil for the Church of the Madonna dell Orto, and may still be seen there. In 1492 he executed the altar of the "Virgin and Saints" in the Cathedral of Conegliano, and in 1494 the beautiful "Baptism of Christ," in San Giovanni in Bragora, Venice. In 1501 he finished the "Incredulity of St. Thomas" (now in the British National

Gallery in London) for the hospital of Portogruaro. Between this and 1517, he produced some of his finest works which are always characterized by a chasteness and purity of colouring and peaceful and serene expression over all, which is found in all the greatest masters' works. He painted from 1486 to 1517.

No. **90.** *Small half length of the Blessed Virgin, representing the Dolorosa.*

This is probably a portion of a "Taking down from the Cross" as, a part of what appears to be a beam of the cross is seen in the background, and the expression portrays the deepest sorrow. Her head is bowed and her hands are crossed upon her breast. She wears a white napkin or kerchief over her head and over that a blue hood.

The painting of the face and hands is extremely fine and recalls the work of Girolomo da Santa-Croce and even Antonello da Messina.

On panel, 13¾ in. h. x 10¼ in w.

CORNEILLE (Jean Baptiste le Jeune), 1649-1695.

A French painter who was born in Paris in 1649. He was a younger son of Michel Corneille of Orleans, and was instructed by his father, who sent him to Italy. After some years of study is Rome he returned to Paris and was received into the Academy in 1675. He gave proof of his talent in several public works at Paris. For the Cathedral of Notre-Dame, he painted the "Deliverance of St. Peter from Prison" which has been engraved by B. Picard, and for the Church of the Carmelites "Christ appearing to St. Theresa and St. John of the Cross." He also engraved several plates from his own designs, and some after the Carracci. They are etched with great spirit, and some of them finished with the graver.

No. **342.** *Christ healing the sick.*

A large composition of many figures in which Our

Lord is seen in a landscape, surrounded by a group of figures.

On canvas, 5 ft. 5 in. h. x 4 ft. w.

And his fame went throughout all Syria and they brought him all sick people that were taken with divers diseases and torments and such as were possessed with devils and lunatics, those that had the palsy and he healed them. St. Matthew iv. v. 24.

CORREGGIO (Antonio Allegri, called), 1494-1534.

This famous Italian painter was born at Correggio, and at an early age developed distinct inclinations towards art. His uncle was a painter, and it was from him that he obtained his first lessons, but afterwards, it is believed, he studied under Antonio Bartolotti. He studied the works of the great Andrea Mantegna when he went to Mantua, and it is thought he also studied the works of the Milanese school. His first important commission was at Correggio for an Altar-piece for the convent of San Francesco in Correggio at the age of 23, and it is now in the Dresden Gallery. It represents the Madonna enthroned, with St. Francis and other saints. After painting several Altar-pieces he received a commission from the Lady Abbess of the Convent of San Paolo, in Parma, to decorate her nunnery with paintings. He accordingly went to Parma and accomplished that lovely series of decorative paintings of mythological subjects that are now reckoned among his most beautiful works, although they remained unknown for two centuries. On his return to Correggio he maried Girolama Francesca in 1519, and from the time he was called to Parma he kept up continual intercourse with that city, and he went to reside there after a time with his family. At this time he chiefly painted small cabinet works, such as the "Madonna della Cesta" now in London, and the "Madonna del Coniglio" now at Naples, which are generally thought to have been prompted by his young wife and child. In

1520 he received the great commission for the painting of the Cupola of the church of San Giovanni, which occupied him three years. In 1522 his next important work in Perma was the painting of the Cathedral dome, which, however, was only half finished, and the subject was the "Assumption," the Blessed Virgin's form being borne upwards in clouds to Heaven, whither she is preceded by the Angel Gabriel and a joyous choir, all in the most unconstrained attitudes and action and foreshortenings possible. His famous painting of "La Notte" of the Dresden Gallery is world-famous. It is chiefly admired for its marvellous effect of light, and the poetic idea of making that light emanate from the new-born babe. The magnificent Altar-piece, in the Parma Gallery, of the Madonna with St. Jerome and the Magdalene, called "Il Giorno" (the day) is another of his works distinguished for its perfection of light and shade, which was painted for a certain widow lady who paid the painter over and above the stipulated sum, namely, 80 scudi, various presents, consisting of two cart-loads of faggots, several bushels of wheat, and a pig (it is not recorded whether alive or dead). After the death of his wife he returned to Correggio and settled there. After a very active life constantly producing fine works he died at Correggio in 1534. The secret of Correggio's fascinating art lies in his consummate power of modelling and scumbling and gift of the marvellous mysteries of chiaroscuro. In this he made light and shadow and beams and vibrations express thought and feeling and always enveloped his works whatsoever in a deep mystery of poetry. But the highest plane of thought, as compared with the greatest masters, was unknown to him, as he knew only the joy of sense and his most etherial imaginings never soared very far from the earth. His children are delightful but never invested with the spirituality and psychic beauty discernable in Raphael, Luini, or Reynolds. Moreover

his art was essentially realistic and naturalistic in contra-
distinction to the ideal or psycho-poetic.

No. **183.** *The Blessed Virgin and Infant Jesus.*

An old copy of the famous painting at Naples by Correggio, called the "Madonna del Coniglio" (with the rabbit). Another copy is No. 265.

On mill board, 19 in. h. x 15 in. w.

No. **256.** *Head of an Angel.*

This painting is almost totally repainted, only the arm and hand can be seen in its original state and judging from these the handwork or handling and the peculiar mealy or subtile impression of the paint as well as the colour being peculiar to him. When divested of the sad repainting a true work of Correggio will most probably be revealed the more so as the canvas it is painted on is old Italian and just such as the painter used with every indication of the right age.

On canvas, 16 in. h. x 15 in. w.

No. **264.** *Marriage of Saint Catherine (after Correggio).*

12¼ in. h. x 9¼ in. w.

No. **265.** *The Blessed Virgin and Infant Jesus.*

Seated on the ground amid springing flowers the Blessed Virgin nurses the Divine Child. This is a small copy of the original painting by Antonio Allegri, called Correggio, and it is called "the Madonna del Coniglio" (the Madonna with the rabbit) which is at Naples.

Another copy in this collection is No. 183.

No. **300.** *Adoration of the Shepherds.*

The scene is represented in the ruins of a temple which is overground with creepers. The shepherds are grouped around the Blessed Virgin and Divine Child. Distant view of mountains, and some angels hovering above are playing on musical instruments.

On canvas, 29 in. h. x 24 in. w.

CORTONA (Pietro da, proper name Pietro Berrettini).
1596-1669

He was born at Cortona (hence his titular name.) He was first instructed by his uncle Filippo Berrettini, and afterwards by Andrea Commodi whom he accompanied to Florence, and then entered the studio of Baccio Ciarpi, where he devoted himself to the study of the antique and the works of Raphael, and Michel Angelo. He resided many years in Rome. His two paintings that first attracted attention were, the "Rape of the Sabines" and the "Battles of Alexander." They attracted the notice of Pope Urban VIII who commissioned him to paint a chapel of the church of Santa Bibbiena, where Ciampelli, an artist of reputation, was, at the time, employed; and who regarded with contempt the audacity of so young a man venturing on so important a public undertaking. But his great success procured him the commission for his celebrated work of the ceiling of the grand salon in the Palazzo Barbarini. The richness of the composition, the perfection of its chiaroscuro and the harmony of colour and splendour of style render it one of the most perfect specimen's of decoration. He was invited to Florence by the Grand Duke Ferdinand II, to paint the salon and four apartments in the Palazzo Pitti, where he painted the "Clemency of Alexander to the Family of Darius," and many other classical subjects as well as of history. He returned to Rome where he was loaded with commissions and Pope Alexander VII, conferred upon him the order of the Golden Spur. His figures are well grouped and have always a grace and loveliness that is most charming. His powers were particularly adapted to the great works which require to be in fresco, to which he gave a brilliancy and force almost equalling oil painting. Berrettini died at Rome in 1669. His best disciples were Dandini, Ciro Ferri, Francesco Romanelli, Pietro Lesta, Luca Giordono, and Jacques Bourguignon. He was also an architect.

His works are found in the Louvre at Paris, London, Brussels, Dresden, Florence, The Hague, St. Petersburg, Vienna, and many other places in public and private galleries.

No. 2. *The Martyrdom of Saint Catherine.*

A composition of many figures. Saint Catherine is represented wearing a grey robe, suffering the tortures of her martyrdom upon the wheels. Looking upwards with a halo around her head, she sees our Saviour appear in golden glory and clouds, surrounded with angels, while one is about to place the crown upon her head, which he holds in his hands with a palm branch. A Roman soldier is about to draw his sword, while several others are fleeing terror-stricken. This work is admirably coloured, and composed with great freedom and breadth of execution.

On canvas, 61 in. h. x 45 in. w.

St. Catherine, V. and M., was of the fourth century and martyred at Alexandria. She was learned in philosophy and cultured, and is the patron saint of Philosophic Schools. In revenge for the discomfiture of a company of heathen philosophers with whom she had been forced to dispute, she was bound to a spiked wheel so placed that every revolution would cause the spikes to pierce her body. But the cords were miraculously broken and the malice of her enemies frustrated. The "wheel of St. Catherine" has passed into the realm of architecture and some of the most beautiful windows in our greatest churches and elsewhere take their name from the event described, and the traditional force of the memory of this great and noble woman, and scholar, teacher and martyr of the early Christian era, lives even in popular toys to-day.

No. 38. *Adoration of the Magi.*

The scene is depicted without the ruins of some architecture. The Blessed Virgin, who is clad in a pink robe over which is a blue mantle, has just risen from a stone bench and holds the Holy Infant in her arms, to present Him to the three Magi who have come laden with costly presents. They are habited in costly garments and wear crowns, one kneeling, whose magnificent train is borne by a boy. Several other attendants are present. St. Joseph on the left contemplates the adoring Magi.

On canvas, 45 in. w. x 33½ h.

No. **112.** *Adoration of the Shepherds*

In an open stable is seen the Manger at Bethelem upon which repose the infant Saviour guarded by his divine Mother and St. Joseph. Three shepherds and a shepherdess are carrying offerings which include a lamb. All are in adoration.

On the left is seen an ass, a dog and a cow; beyond and above the clouds of approaching night, with hovering cherubim.

On canvas, 44 in. w. x 33 in. h.

COYPEL (Antoine). 1661-1722.

A celebrated French painter, was born in Paris in 1661. His father instructed him, and took him to Rome when he was but eleven years of age. He became attached to the school of Bernini and he returned to Paris at the age of eighteen, where he led a busy life and painted many admirable works. His works are touched with an animated spirit and freedom with free colouring, a happy composition and fine light and shade.

No. **102.** *The birth of our Lord.*

In the foreground is the Manger of Bethlehem in which reposes the divine Infant, surrounded by the blessed Virgin and St. Joseph, who holds a candle and contemplates the holy infant. In the rear is represented an ass and cow, and in the background through an opening in the ruin is seen the angel appearing to the shepherds by night. In carved wood frame.

On canvas, 18½ in. h. x 15¼ in. w.

DE CRAEYER (Gasper). 1582-1669.

A celebrated Flemish painter, born in Antwerp in 1582. He was instructed firstly by Michel Coxie, of Brussels. He seriously studied art and through indefatigable labour and devotion he gave proof in some public works, which established his reputation. His works attracted the Court

of Brussels, and he was engaged to paint the portrait of the Cardinal-Infant Don Ferdinand, the governor of the Low Countries, to send to his brother the King of Spain. This work gave so much satisfaction, that he was appointed painter to the court with a pension and was also employed in the churches and public edifices. If Craeyer had looked only for emolument and applause, this flattering patronage would have satisfied his ambition; but intent only on excelling in his art and desirous of that repose and tranquility so essential to his work he resigned his position and sought the retirement he longed for by removing to Ghent. This retreat did not diminish his reputation and he received commissions from every part of the country. He, at this time painted his five pictures for the Refectory of the Abbey of Affleghem. It is one of his most celebrated works; and represents the "Centurion dismounting from his horse to prostrate himself before Christ". It was this admirable painting, that procured for him the flattering homage of Rubens who, on beholding it, exclaimed aloud: "Craeyer, nobody will surpass you". Some critics have placed De Craeyer on a level with Rubens and Vandyke. His compositions are learned and judicious without superfluity and ostentation, and be aimed at the higher qualities of correctness and simplicity, yet his works possess grandeur and dignity. His colouring is chaste and rich and resembles that of Vandyke. He died at Ghent in 1669.

No. **40.** *Portrait of B. Dalmatius Monerius.*

Life size figure three-quarter length. The saint is shown contemplating the crucifix which he holds in his hands. In his right hand he holds a book and a scourge. He wears the garb of the Dominican order. Inscribed "B. DALMATIUS MONERIUS" in large capital letters on a plinth at bottom of the painting. This inscription was discovered in cleaning it, the portrait hitherto being supposed to be a portrait of St. Louis Bertrand.

On canvas, 42½ in. h. x 32 in. w.

St. Dalmatius Monier, or Monner, was born A. D. 1291 in Catalonia. He studied at the University of Montpelier where his religious instincts were stimulated by some evil examples he saw around. His studies finished he was fearful of falling into the sins of the world and he took the habit of St. Dominic at Girone in 1314 After some years of scholastic life he retired to the hermitage of St. Baume in Provence, where he lived in extreme austerity. So great was his love for the anchorite's life, that, on his recall to Girone, he was permitted to live in a cave he had prepared for his reception near the monastery. He there passed four years of his life only leaving it to execute the principle exercises of the community. He died A. D. 1321, and his relics were translated in 1618, and the city of Girone erected a superb Mausoleum to his memory.

CUYP (Aelbert). 1645-1691.

He was the son of Jacob Gerritsz Cuyp, and born at Dordrecht in 1645, and studied under his father. Little is known of his life. But he died in 1691 and was buried at Dordrecht. The works of Cuyp are characterised by simplicity and breadth, and his interpretation of nature is not only true but is conceived with a philosophic and poetical trend. His colouring is harmonious through his wonderful judgment and knowledge of the use of paint and glazing and while often strong it is essentially abstract and subservient to the theme. Cuyp was first appreciated by English collectors and whereas his works only fetched a few florins at first, they are now worth more than their weight in gold. Although this great artist is not commonly known as a landscapist, he painted equally well, landscapes by daylight and all hours of the day, evening, dawn and night scenes, summer and winter, which latter are greatly sought after. Still life, birds, game and animals of all kinds; horse fairs, skirmishes of cavalry in an equal manner if not equal to Wouvermans. His moonlight subjects are inimitable. Cuyp also painted superb portraits, interiors and conversations, interiors of stables, churches as well as fruit and flowers and he is called the most "universal painter". His works are generally signed A. C. or A. Cuyp.

No. **59.** *Winter scene in Holland.*

On the farther side of a river is a castellated mansion with turrets. A number of figures some of which have skates are variously occupied. A lady and gentleman converse while a man holds a white horse. In the foreground are two men propelling a sleigh containing bags of flour. Across the river in the distance is a windmill and other buildings. Several figures are seen disporting themselves upon the ice. A clouded grey winter sky completes the composition. Cuyp's winter scenes are very rare.

On panel, 25 in. w. x 18 in. h.

No. **82.** *A hunting scene.*

In the centre of a hilly landscape a gentleman in a red coat bestrides a white horse. A lady and gentleman on left are also mounted, the lady's horse is drinking at a water trough. Five dogs of different breed, two huntsmen and a boy who is drinking at the trough from a bowl, and a dead hare complete the picture, which is enhanced by a bright sunny sky and golden effect. The work is characteristic of Cuyp's best works namely: precision of handling and clearness and richness of colouring.

On panel, 27½ in. h. x 22 in. w.

No. **245.** *A traveller. (Copy of Cuyp).*

Canvas, 12 h. 10¼ w.

No. **76.** *Cardinal P. H. Van Steeland after death. (School of Cuyp.)*

Life-size posthumous portrait, showing the head as he lies in bed. Upon a table are a gilt crucifix on black ebony cross with a skull at the base. A silver repousse vessel and a silver candle stick with lighted candle. On the table is a cartalino inscribed Obit 14° IVLI, A° Don 1618 L° Philip Va Steeland. On wall a coat of arms.

On panel, 26 in. w. x 20 in. h.

DAVID (Lodovico Antonio). 1648-1780.

He was born at Lugano in 1648, died 1780. After studying for some time at Milan, under the Cavalieri

Cairo and Ercole Procaccini, he went to Bologna, where he entered the school of Carlo Cignani. In the Church of San Silvestro in Venice, is a picture by him of the nativity.

No. **31.** *St. Mary Magdelene.*

Life sized figure front view with head turned upwards to the left, with an expression of anguish on her face. Her fair hair falls upon her shoulders and she wears a white garment, and holds a wooden cross in her hand.
On canvas, 23 in. h. x 19 in. w.

DE BERG (**G.** signed).

No. **251.** *Portrait of a Lady reading.*

Seated at a table on which are some books, one of which is open and a lighted candle, which illumines the picture. A lady is sitting turned to the right with two books on her lap, from one of which she is reading. She wears a coif with a string of pearls, and another around her neck; she is dressed in a claret, coloured bodice trimmed with fur and showing a white underga nent beneath. She is seated in a leathern chair with a green curtain behind her. Signed on table, right hand bottom corner G. De Berge. —There are many painters recorded by this name, but none with G., as a christian name.
On panel, 28¼ in. w. x 21.

No. **239.** *Portrait of L. Delompre, painter. A pastel.*
On paper, 9 x 8.

DIEBOLD, (**not known**).

No. **272.** *Marine and Shipping.*

On the coast of France, under a bright summer sky, is seen a number of fishing boats and a schooner, flying the French flag.
On canvas, 23½ in. w. x 17 in. h.

DOLCI, (Agnese). 1686.

She was the daughter of Carlo Dolci the famous painter. Her birth date is not given, but her death is given as taking place in 1686. Although she copied her father's works, she also painted original subjects. One of her works, life size, was in the Doetsch Collection signed and dated, representing Our Lord blessing the wine and bread.

No. **144.** *St. John.*

Life sized figure with an abundance of golden hair and wearing a green robe over which is a red mantle. He holds a pen in his hand with his head raised in ecstatic inspiration.

On canvas, 22 in. h. x 17½ in. w.

DOLCI, (Carlo). 1616-1686

This celebrated painter was born at Florence in 1616, and was the scholar of Jacopo Vignali. He stands out alone when all true greatness in art had departed from Italy. His works are finely drawn and imbued with deep feeling and grace, and always with delicacy and refinement. His drawing is beyond reproach, and the extremities of his figures, the hands especially, are beautifully shaped and perfect in their action. His daughter Agnes imitated and copied her father's works. Carlo Dolci died at Florence 1686.

No. **347.** *The Blessed Virgin caressing the Infant Jesus.*

On canvas.

In the chapel of the Seminary.

DOMENICHINO, (or Domenico Zampieri). 1581-1641.

This great master was born at Bologna in 1581, and was placed under Calvert, but it is said he was removed from him owing to his severity. He became successful above his

fellows students Guido and Albani. Contracting a friendship with Albani they visited together Parma, Modena, and Reggio to study Correggio and Parmigiano. They both went afterwards to Rome when Cardinal Agnecchi was Domenichino's first patron Both Cardinal Borghese and Cardinal Farnese employed him to do important works. The reputation he acquired excited the jealousy of some of his contemporaries, Lanfranco in particular. His great masterpiece "the Communion of Saint Jerome" increased the hatred of him by his fellows artists and so Domenichino in disgust returned to Bologna. Pope Gregory invited him back to Rome and appointed him principal painter and architect to the Pontifical Palace. Domenichino died in 1641. The works of Domenichino reveal great strength of design and fine composition and his colouring possesses richness, transparency and a certain silveriness in the flesh that is peculiar to him through his deft habit of finishing his work as he went on and avoiding repainting.

No. **141.** *St. John Chrysostom.*

Life size turned to the right and looking upward in ecstacy. He has long while silvery hair and wears a brown robe and the white pallium.

On canvas, 15¾ in. h. x 21 in. w.

St. John Chrysostom, (the golden mouth) Father of the Church, was born at Antioch, A. D. 344. Afterwards he devoted himself to the study of the Holy Scriptures, and determined on quitting the world and consecrating his life to God in the Syrian deserts and he first retired to an anchorite retreat in the mountains near Antioch. Four years later he proceeded to another retreat where still greater austerities were practiced and being made ill thereby returned to Antioch in the year 381 and became Archbishop of Constantinople. His zeal in the cause of religion, at a time of fierce contention, made him many enemies in the state and he was banished. But so dear had his good works made him in the hearts of the people that they threatened a revolt and the Emperor Arcadius was forced to revoke his banishment and recall him. But as St. John was obliged to condemn certain regal ceremonies as they savored of heathenism, he gave offence and was once more persecuted and banished and conveyed to Bythynia A. D. 404. But trials and dissensions soon fell on the Empire and his return was clamored for by the people. Exiled in the wilds of Taurus, through the efforts of his malignant enemy the Empress Eudoxia, and exhausted by sickness and suffering he, nevertheless, continued to work zealously in the cause of the

church, sending missionaries to Persia and Phoenicia and writing many grand dissertations. One of his Epistles to Olympias bears a title that reflects the perfect peace of his own mind under trial and persecution. "None can injure him who does not injure himself." As all Christendom was indignant and remonstrant at his treatment the Emperor became more enraged and ordered his removal to a yet more distant place on the shores of the Pontus Euxinus. His persecutors forced him to make the journey on foot under the burning sun, and, weakened through suffering, he succumbed to exhaustion. At the oratory of the martyr St. Basil at Comana he received the sacrament and died in the year 407 aged 63.

D'ULIN, (Pierre). 1669-1749.

No. **339.** *St. Jerome.*

A French painter from 1669—became painter in ordinary to the King and d'ed 1749—signed and dated.

The large painting in the Sanctuary of the Seminary chapel. On right facing altar.

Dutch school, (unknown).

No. **246.** *A farm yard scene.*

Canvas 14¼ in x 11 h.

Dutch school, (unknown).

No. **132.** *A Hermit.*

In a cave a hermit is seen kneeling at prayer with a book before him. Through an opening is seen the sky. The hermit wears the Capuchin habit.

On panel, 10½ in. h. x 7½ in. w.

No. **133.** *A Hermit. (Same artist).*

In a cave sitting with an open book upon his knees and a rosary in his hands. On the table a glass and a bottle.

On panel, 10½ in. h. x 7½ in. w.

EECKHOUT, (Van den, Gerbrand). 1621-1674.

This eminent painter was born at Amsterdam, in Holland, 1621, and was the favorite pupil of the great Rembrandt, from 1635 to 1640, and he lived in close intimacy with him even when he had left his house. He excelled in small biblical subjects, painted in close imitation of his master. Late in life Eeckhout took to painting large pictures. He died at Amsterdam in 1674. His works are to be found in nearly every European gallery public and private. His works are broad and richly coloured and he imbibed the rare art of glazing from Rembrandt.

No. **151.** *The Angel appearing to the Shepherds.*

In a landscape, in which the night is dissipated by the sudden flooding of light revealing the heavenly host, as they appear to the affrighted shepherds. Beneath are seen a number of shepherds guarding their flocks. In the centre, one is prostrated by the heavenly sight, another is fainting and others generally are dazed at the sight. Cattle, goats, a herd of sheep and various impedimenta complete the composition. This fine painting of the great school of Rembrandt is remarkable for the manner the light, shade and general colouring is rendered as well as the sweeping strength of the bold handling which has all the incisiveness of Hals.

On canvas, 44 in. h. x 37 in. w.

Glory to God in the highest and on earth peace to men of good will.

ELSHEIMER or ELZHEIMER (Adam), 1578-1620.

A German painter probably born at Frankfort in 1574. But the dates of his career are differently reported. He was the son of a tailor and at an early age placed under the care of Philipp Uffenbach, whom he soon eclipsed by his great progress. Elsheimer early went to Rome to study the works of the great masters, and his works which were distinctly original in manner became greatly

esteemed. His pictures are generally small and he was fond at one time of his working life, painting candle light subjects and one of these on panel finely painted and classical in type is a portrait of a young man, and adorns the fine Fitzwilliam Museum connected with the University of Cambridge, England. Sometimes his works exhibit gothic tendencies and he is the last of the painters to use gold in his works. He was fond of using landscape to embellish his subjects and although they were always subservient yet they are very beautiful in grasp and detail. He possessed so extraordinary a memory, that it was sufficient for him to have looked at an object or scene once to paint it with the most surprising exactness. The extreme patience and labour with which he finished his pictures was such, that the prices he received for them "never sufficiently repaid him for the time spent upon them." As it was he was cast into prison, although a man of irreproachable habits and this preyed upon his mind. It is recorded that he painted several "Flights into Egypt," and "Tobias and the Angels." The elder Teniers, and Rembrandt, carefully studied the works of Elsheimer. He died at Rome in 1620. His works are found in the best galleries—and are generally on panel or copper.

No. **88.** *S Jerome studying the Scriptures.*

The Saint is represented seated on the ground against an embankment, scrutinizing a large parchment. A red mantle is thrown across his shoulders and loins. In the foreground is a skull and by his side reclines his lion; several books and some foliage; a blue sky and a glimpse of the sea in the distance form the background. This style is very rare and shows how Elsheimer's work presaged Rembrandt in its great freedom and breadth of handling combined with its richness in colour and a fine impasto.

On panel, 19 in. w. x 13¾ in. h.

Signed ADAMUS, in right hand top corner.

ENGLISH SCHOOL

No. **108.** *A Mountainous Landscape.*

In the valley, in the foreground of which is a running stream, some figures and goats. On an eminence in middle distance is a castle. Overhead a summer sky.
On canvas, 10¾ in. h. x 8½ in. w.

No. **109.** *A Mountainous Landscape.*

In the valley, from which is seen a mountain on right capped by a fine castle, and a running river, the banks of which are richly wooded. Summer sky overhead.
On canvas, 10¾ in. h. x 8½ in. w.

No. **267.** *Portrait of Sir J. C. Sherbrooke.*

General Sir John Coape Sherbrooke, born 1764, died 1830, was a soldier of distinction, serving in the Netherlands (1794), Mysore (1799), Seringapatam; commanded in Sicily 1805 8 and was Wellington's second in command in the Peninsula in 1809. He was made Knight of the Bath after the Battle of Talavera. During the war between Britain and the U.S.A. in 1812 he was Lieutenant Governor of Nova Scotia and Governor General of Canada from 1816 to 1818.

EÜERBROECK (F. Van).

Not mentioned in Biographies.

No. **122.** *Still life (fruit).*

Upon a table, upon which a cloth is placed, a bowl of fruit: grapes, peaches and plums. On the table are some cherries, figs, peaches and a pomegranate. Signed below on the left side.
Canvas, 22 in. w. x 17 in. h.

FALARDEAU (Chevalier). A Canadian.

No. **353.** *Our Lord on the Cross surrounded by his Mother, St. John and St. Mary Magdelene.*

FETI (Domenico). 1589-1624.

He was born at Rome in 1589, and a scholar of Lodovico Cardi, called Cigoli. While still very young he went to Mantua with Cardinal Gonzaga, afterwards Duke of Mantua, by whom he was much patronized and who appointed him his principal painter. He studied the works of Giulio Romano and the Venetian masters. He painted biblical and historic subjects, in both oil and fresco. He died in Venice in 1624. His painting is generally broad and massive while it is correct in design and rich in colour and marked by a dignified taste and strength.

No. **138.** *The Purification of the B. V. M.*

In the midst of a magnificent classical temple, and upon the steps of a raised dais, the Blessed Virgin, clad in a red robe and blue mantle, kneels with Saint Joseph, also kneeling at her side. Seated upon the dais is the high priest in rich vestments, holding the infant Saviour upon his knees. Two young boys of the Temple, one on either side, support flaming candelabra of gold, whilst upon the steps are golden censers and the book of the Law. A woman bearing a basket of doves upon her head as an offering, and a dog on the right. On the left is seen St. John and a number of other figures variously engaged. The sky is seen through the open roof and above the entablature are numerous figures looking down upon the scene below. The centre of the scene is illumined by an effulgence of light whilst the surroundings are subdued in massive grandeur.

On canvas, 56 in. h. x 44 in. w.

No. **139.** *The Presentation of the Blessed Virgin.*

A similar composition of some twenty figures, the pendant to No. 138, in which is represented, amid the splendour of a magnificent classical Temple, the Presentation of the Blessed Virgin. With hands clasped upon her breast she faces the portico. St. Elizabeth is kneeling behind in supplication before the high priest, who is in the act of descending the steps of the temple to welcome

the child. On the left side a number of figures are variously occupied. Several figures fill the gallery above and contemplate the scene below. A high priest behind reads the Law while two youths support golden candelabra.

On canvas 56 in. h. x 44 in. w.

The Hebrews, not content with merely consecrating their children to Divine Service and love, offered them to God in their infancy by the hands of the priests of the Temple, to be lodged in apartments therein, and brought up in attending the Priests and Levites in the sacred ministry. The story of the infant Samuel, for instance, is familiar to all. There were apartments in the sacred precincts within which women devoted themselves to the service of the Temple as shown in the case of Josabeth, wife of Joida the High Priest, Joas (IV Kings xiv 2)., ... Anna, daughter of Phanuel (St. Luke, ii, 37). So the B. V. M. was thus solemnly offered to God in the Temple. This painting seems to represent a traditional incident at the commencement of the sojourn of the B. V. M. in the Temple. It is said that "When three years old her parents brought her to the Temple, and while they (Joachim and Anna, her parents) were changing their dress she walked up the steps without help and the High Priest placed her on the third step of the altar and all the House of Israel loved her. Then Mary remained in the Temple until she was twelve or fourteen years old advancing in perfection as in years." Joachim and Anna, long childless, became the parents of Mary owing to intercessory prayer and its answer.

FILICUS (Jan). 1660-1719.

A Dutch painter, born at Bois-le-Duc in 1660. He was a scholar of Pieter Van Slinglelandt, and painted in the highly finished manner of his master: still life, conversations and kindred subjects as well as small portraits. His works have great merit and are found in the best collections. He died in 1719.

No. **32.** *Still life.*

Standing upon a table is a vase of Louis Quinze design, containing, and festooned around with, choice flowers of great variety. The vase stands upon a pedestal upon a balcony from which is seen a palace in the distance, across a river, and gardens.

On panel, 20 in. h. x 13¼ in. w.

The painting is signed on the table J. Filicus.

FLEMISH SCHOOL

No. 148. *Saint Benedict and a young disciple*

Standing, wearing the robe of his order, the Saint is in the act of blessing a young man who kneels before him. The background is formed by a rock, with the sky beyond

On canvas, 24½ in. h. x 20 in. w.

St. Benedict was the founder of the first religious order in the West and was born in Spoleto A. D. 480. At the age of 14, he retired to a cavern, many miles from Rome and there, in the year 515, drew up a rule for his monks, which was introduced first in the monastery on Monte Cassino, near Naples, founded by him in 529 in the grove of Apollo after the destruction of its temple. St. Benedict, by his preaching, converted the idolators who continued at the time to offer up their abominable sacrifices and erected in one of the destroyed building two oratories dedicated to St. John the Baptist and St. Martin. He also founded an abbey at Terracina and sent St. Placidus into Sicily to establish another in that island. St. Benedict was ignorant of secular learning, but was eminently replenished with the Spirit of God "and an experimental science of spiritual things," on which account he is said by St. Gregory the Great to have been "learnedly ignorant and wisely unlettered." From old pictures and inscriptions Mabillon proves this Saint to have been in holy orders. For wisdom St. Gregory preferred his monastic rule to all others and it was generally adopted by the monks of the West. It is principally founded on silence, solitude, humility and obedience.

FRANKEN (Jan Baptist, Junior). 1599-1653.

Son of Sebastian Franken, was born at Antwerp in 1599. Instructed by his father, he proceeded to study the works of Rubens and Vandyke. He first painted historical subjects, but adopted the taste of representing interiors, picture galleries with gallant assemblies of figures and conversations. His works are painted with great beauty of coloring and spirited touch, and are to be found in the finest collections. He used to insert small figures in the landscapes and interiors of the best masters. He also painted religious works. He died in 1653.

No. 3. *The worship of the Golden Calf.*

In a mountainous and wooded landscape, in which are innumberable tents of coloured draperies surrounded by

companies of figures richly attired. In the foreground are numerous maidens beautifully costumed joining hands with young men in a dance around a column on which is erected the Golden Calf. On the left are seen priests in conversation. On the right is seen Moses holding the Tables and a soldier is rea ing the same and pointing in remonstrance to the dancers. On the top of the mountain in the distance Moses is shown again in the act of receiving from Jehovah the Tables of the Law. This work is a magnificent specimen of the Franken influence which marked a distinct epoch in Flemish art, and in the landscape it shows the influence of Gilles Van Coningsloo Mompers and Breughel the elder.

On canvas, 90 in. w. x 49½ in. h.

The painting is a fine carved oak frame.

The story of the worship of the Golden Calf is told in the book of Exodus, ch. xxii. It was a portable image overlaid with gold and made by Aaron at Mount Sinai. Moses had gone up to the mountain to receive the ten "Words," as the Commandments are styled in the Hebrew, and there remained for forty days. The people complaining of his absence called on Aaron to "make them Gods to go before them." At Aaron's call they took off their golden ornaments and from them he fashioned a golden calf: an altar was built and a feast to Jehovah celebrated. Meantime Moses in the mountain had been warned of the defection of the people and he came down. Surprised and angered, he burned the golden idol, pulverised the gold and cast it into the brook, and called on the faithful to aid him, and the idolators were punished by the Sons of Levi. Moses warned the people of their sin but said he might intercede for them, and he prayed that they might be forgiven and he himself punished and was told by God to lead the people forward: that those who had sinned should bear their sin and that one day he would punish them.

FRENCH SCHOOL. (Early).

Artist unknown.

No **168.** *The Blessed Virgin and Infant Jesus adored by the Magi.*

On panel, 15½ in. h. x 12½ in. w.

Artist unknown.

No. **313.** *Montcalm.*

Half length figure standing looking at spectator. Dressed in a military light armoured vest and surcoat of

plum colour which shows beneath a waistcoat trimmed with gold braid.

Canvas, 32 in. h. x 27 in. w.

Louis Joseph, Marquis de Montcalm-Gayon, born 1712, and early entering the French army took part in Polish Campaigns, the Austrian War, and the Bohemian Campaign of 1741, and so conducting himself as to win the coveted cross of St. Louis and its "blushing ribband." The colonelcy of the Auxerrois regiment was next conferred on him and he was once more foremost in the Italian Campaigns 1744-48. His distinguished regiment was almost cut to pieces at Piacenza and he was wounded almost to the death and captured by the Austrians. He was released and back in the field in a year. In 1755 he received the offer of the command in New France, and in May 1756 he arrived at Quebec. The war in progress in America against the French was being waged with varying success when Montcalm arrived, with instructions which proved a severe handicap, as well as being productive of most conflicting relations with the Governor, Vaudreuil. But in spite of difficulties he boldly grappled with the situation. His first campaign proved a triumph. Oswego was captured and so a most important position lost to the British and American interests. Fort William Henry surrendered in 1757 with 2000 men and the conquered were promised the conditions of war. This was marred by a massacre by Indians, but for this the French were not responsible. But while Montcalm's genius had checked the British advance towards the French possessions his position was becoming very perilous. The Canadian Government was corrupt and inefficient: divisions, military and civil, existed: a dwindling army was not reinforced and the British attacks in the east were being organized. Montcalm, however, determined to defend the centre and meet Abercromby: and at Ticonderoga, July 1758, gained a victory of almost crushing force. An interesting relic of this battle, known as the "Drapeau de Carillon," is preserved in Laval University. But conditions in Canada were becoming more and more unfavorable and the remonstrances and prayers of Montcalm, who appealed to Governor Vaudreuil and the King of France, availed nothing: and the following year this noble officer was forced to confront under most untoward circumstances the powerful forces sent by the British government, then headed by the famous minister Pitt. The chief events of the later period of the struggle are summarized in the notes to be found below the reference to the portraits of Generals Wolfe and Murray (Nos. 314 and 179). Montcalm lived the life of a chivalrous and devoted soldier and was rewarded with a soldier's death. His foemen knew his worth, and the British, to whom the possession of Canada has passed, have honored his memory as well as they have that of his gallant opponent at Quebec. Over the spot, near his grave, is the forceful inscription: "Honneur à Montcalm. Le destin, en lui dérobant la victoire, l'a récompensé par une mort glorieuse," and on the obelisk erected to the memory of the two heroes, on the cliff side, is inscribed: "Mortem virtus communem famam historia monumentum posteritas dedit."

GENERAL MONTCALM

FRENCH SCHOOL

GABBINI (P.)

No. **203.** *Portrait of Mgr O. E. Mathieu.*

Mgr. Olivier Elzear Mathieu was born at Quebec, December 24th, 1853. He was educated at the Petit Seminary and at the Grand Seminary, Quebec, and was ordained priest by His Eminence Cardinal Taschereau, June 2rd, 1878. After having obtained the degree of Doctor in Theology, he was appointed Professor of Philosophy in the University, holding that office from 1878 to 1882. He went to Rome for the purpose of study whence he returned with the title of Doctor of Philosophy and Doctor of the Academy of St. Thomas. On his return to Quebec he continued to teach Philosophy from 1883 to 1902. He occupied the charge of Director of the Petit Seminary from 1888 to 1889, and afterwards that of Superior of the Seminary and Rector of the University from 1899 to 1908. He has been master of Arts since 1889 and was appointed Apostolic Prothonotary by His Holiness Leo XIII in 1902. Mgr. Mathieu was also appointed a companion of the Order of St. Michael and St. George on the occasion of the visit of H. R. H. the Prince of Wales to Canada and is further a Chevalier of the Legion of Honour and an Officier de l'Instruction Publique.

On canvas, 30½ in. h. x 25¾ in. w.

No. **208.** *Portrait of Cardinal Gotti.*

On canvas, 4½ ft. in. h. x 35 in. w.

GAINSBOROUGH (Thomas, R. A.) 1717-1799.

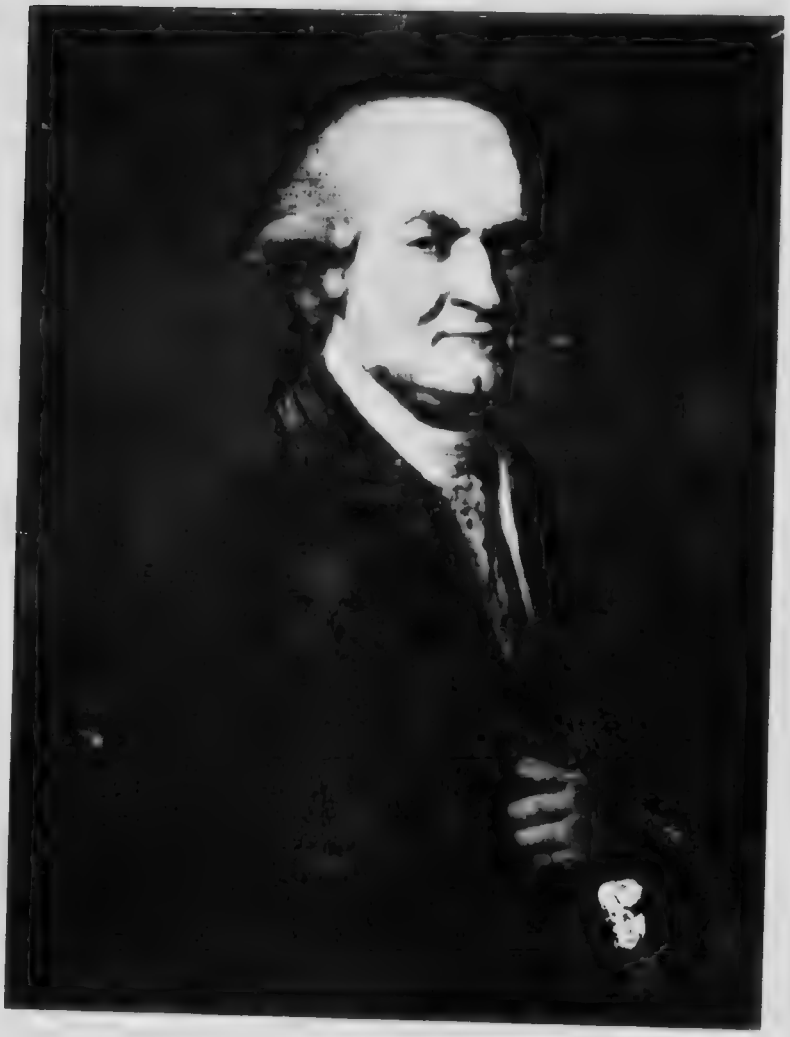
One of the greatest painters of the British School was born at Sudbury in Suffolk, England. He early developed a propensity of art which was nursed by the Suffolk scenery. Before he was ten years old he was making sketches, and ultimately his uncle, who was a Grammar School master, sent him to London where he was confided to the care of a silversmith who introduced him to Gravelet, an engraver and teacher of drawing, and from whom he learned the methot of etching. He afterwards

studied at St. Martin's Lane Academy where he worked for three years with Hayman the historical painter, and then started his career landscape painting. After a year, he returned to Sudbury where he set up as a portrait painter. The following year he removed to Ipswich and there made the acquaintance of Joshua Kirby. In 1760 Gainsborough removed to Bath and was so successful he raised the prices of his portraits. On the foundation of the Royal Academy in 1768, Gainsborough was one of the thirty-six original members. In 1774 Gainsborough left Bath for London and took a mansion known as Schomberg House where commissions came in upon him so fast he was unable to keep up with the demands. All the most eminent men and women of his day sat to him and he was the favorite painter of the King and Royal family. Gainsborough is considered by some to occupy the highest place in the British School both in portrait and landscape painting. "A natural gentleman, the principal features in his character where his kindness and passionate love of music." His early portraits were carefully painted and well finished and wholly different to his later developed mastery both in colouring and technique, but he ever infused into his works, both in portrait subject and landscape, a sweetness clearness and silveriness which was peculiar to him. Moreover his latter works, particularly, were suffused by a sense of high refinement and a certain magic of poetry arrived at in his inimitable chiarscuro and medium and method of painting in which he interpreted the finest instincts of breed and character.

No. 161. *Portrait of an English Gentleman.*

A young man in evident good humour, is seen to the waist rather foreshortened, and holding a liberally sized bottle with his right hand while, with his left, he holds a silver cup which is filled with wine. He wears a cocked hat, a profusion of curly locks and a brown surcoat showing the white under shirt at wrists. The strongly con-

Portrait of LUC DE LA CORNE



THOMAS GAINSBOROUGH

centrated light that falls upon his face and hands and the generally diffused sentiment of atmosphere, together with a certain slightness and subtlety both in touch and colour contribute to place this work in the later category of Gainsborough art.

On canvas, 28½ in. h. x 23 in. w.

No. **175.** *Portrait of Lord Holland.*

Life size turned to the right, and looking at the spectator. He wears a wig and a white cravat, a straw coloured waiscoat and grey coat, plain background. This work is a very early production by Gainsborough of his "Suffolk period," and is a portrait of the statesman, Henry Fox.

On canvas, 28 in. h. x 22½ in. w.

Henry Fox created the first Baron Holland: b. 1705 d. 1774, was educated at Eton with Pitt and other noted men. Entering the House of Commons at a moment of "historic excitement" he attached himself to Walpole, and for eight years held offices of various kinds in the ministry. He became cabinet minister in 1755. During the premiership of Lord Bute he was leader of the House of Commons. He is described as "the most unpopular of contemporary statesmen." The noted Charles James Fox was his third son. The third Baron Holland was the nephew of the latter noted public man and after his succession Holland House became a famous "salon" of a political character.

No. **315.** *Portrait of Luc de la Corne.*

A life sized portrait seen to the waist turned to the right and looking at the spectator. He wears a periwig and the uniform of green is heavily fringed with gold lace; a white lace cravat and lace ruffles. He wears the Cross of St. Louis on the right shoulder. In the left hand he holds the hilt of his sword raised. The expression conveys emphatically the shrewdness which was a marked feature of his character together with a pronounced firmness of purpose. This is a very early work by Gainsborough, a replica of which exists in Montreal—and a copy made in Canada is in the Château de Ramezay in that city. This portrait is of the same period as the portrait of Lord Holland, No. 175 in this collection.

On canvas, 30 in. h. x 25 in. w.

The Chevalier Luc de la Corne was a noted and picturesque character during his career. His father Col. Luc la Corne (see No. 315) was an officer in the French service and lost an eye in battle. He received like his son the Cross of St. Louis. Col. La Corne, the younger, was born in Quebec

1711, and he had a very adventurous life. He was detailed by the Marquis de Montcalm to take command of his Indian allies and was known as the "General of Indians." He was with them at the terrible Fort William Henry massacre, but, like his chief, was powerless to aid. After the cession he proved a valuable aid to Lord Dorchester and helped in the drafting of the famous Quebec Act, and in 1777 La Corne commanded the Indian allies of King George, who were with the army of the incompetent Burgoyne, who marched from Canada to Saratoga there to meet an ignominious defeat and bring on his country a great humiliation. La Corne died in 1784.

GENTILESCHI (Artemisia). 1590-1642.

The daughter and pupil of Orazio Gentileschi was born at Rome in 1590. She accompanied her father to England, where she painted portraits of the nobility and some historical works for the King. She was the friend of Guido and profited by his advice and studied the works of Domenichino. She painted "Judith with the head of Holofernes," and "Mary Magdalen" and in the Madrid Gallery is the "Birth of St. John the Baptist." She died in 1642.

No. **127.** *St. John the Evangelist.*

Life sized figure seen to the waist. The saint is looking upward as in inspiration, whilst he holds an open book in his left hand and a pen in his right. He wears a red robe.

On canvas, 26½ in. h. x 21 in. w.

St. John, the Evangelist, was early called from his fishing nets to Jesus and followed his Divine leader with unchanging fidelity being always with Him, and his most confidential friend, "the disciple whom Jesus loved." He was exiled to Patmos where the Apocalypse was penned. He died at an advanced age. St Jerome says that when he was very old and dying he used to address his flock with the command "children love one another, because it is the precept of the Lord and if it be fulfilled it is enough."

GERARD (François Pascal Simmon, Baron). 1770-1837.

A celebrated French historical and portrait painter. He was born at Rome in 1770, where his father was in

the service of the Ambassador of France. About 1782, he was sent to Paris and studied for eighteen months. He became pupil of the sculptor Pajou, then of Brenet, and finally of David, by whom his style was influenced. He became known as an illustrator and later as a portrait painter. He obtained a position as portrait painter to Napoleon, Talleyrand, Louis XVIII, the Emperor of Russia, the King of Prussia, Charles X, Louis Philippe, and others. He was one of the original Knights of the Legion of Honour, a member of the Institute, and in 1819, was created a Baron. In latter years he carried out some large decorations at the Panthéon, representing "Death," "Patriotism," "Justice" and "Glory." He died in Paris in 1837. He produced a very large number of portraits and it is in these that he is to be adequately judged for his large compositions are weak and insipid and lack the necessary power which produces great historical works. He was a close follower of David.

No. **167.** *Portrait of a French Gentleman.*

Half length, life sized, figure turned to the right and looking at spectator. He is dressed in a black habit, with white waist coat and cravat.

On canvas, 29¼ in. h. x 25¼ in. w.

GIORDANO (**Luca, called Fa Presto**). 1632-1705

He was the son of Antonio Giordano and was born at Naples in 1632. His father was an obscure artist and whom it is said he surpassed at eight years of age and the astonishment he created caused the Viceroy of Naples to place him under the care of Guiseppe Ribera, called La Spagnoletto. Before he was thirteen years old he had acquired a fertility of invention and a readiness of hand that are perhaps without example. Animated by the reports he had heard of the wonders of Rome, he withdrew himself from his father's house and went to that

city. Once there he copied the works of Raphael, Michel Angelo and Caravaggio continually. His talents recommended him to Pietro Cortona who employed him to assist him in his great undertaking. The brilliant style of Cortona was congenial to his taste, and he appears to have aimed at excelling him, both in the facility and the splendour of his execution. His father followed him and such was the demand upon him, that his father even continually urged him to greater dispatch, saying habitually 'Luca, fa presta.' (Luke, make haste.) And hence he came to be designated by that name. After continuous labour he was enabled to journey to Lombardy, Venice, Florence, Leghorn and Naples, which enabled him to study Titian and Paolo Veronese and other great masters. His first public works in his native city were a picture of the "Holy Rosary" for the Church of San Giacomo della Marca, and some oil paintings for the Church of Santa Teresa. In 1655 he painted, in competition with Giacomo Farelli, for the Church of Santa Brigida, a picture of "St. Nicholas borne away by Angels." This was a work of such power as to establish his reputation at the age of twenty-three. He was, in 1679, commisioned by the Grand Duke Cosimo III, to paint the chapel of Saint Andrea Corsini, and was received by the Marquess of Haliche, the Spanish Ambassador to Rome, by whom, as also by his successor the Count Santistevan, he was largely patronized. He was invited by Charles II to Madrid, where he was appointed painter to the King and he has nowhere left greater proofs of that dispatch for which he is so celebrated. In the space of two years, he painted in fresco the vast ceiling of the Church and the staircase of the Escorial. After the death of Charles II, he was retained in the service of Philip V and, during a residence of ten years, he completed a prodigious number of paintings. He is supposed to have painted even more pictures than Tintoretto. The best works of this master are extremely fine in all the higher essentials of art, but

the chief glory of Giordano lay in his thorough ability to grasp immense compositions, teeming with figures, and the light and shade and proper aerial perspective in these fine works have never been excelled. The splendid spontaneity, action or repose, impels delusion, and in technical work he is no less learned and thorough, astonishing in his wonderful dexterity yet perfect modelling and impasto. He brought what few masters were able to bring to bear into their works as a means of expression, namely, a marvellous light and shade, to which everything else was subservient, as should be the case in great decorations. As a colourist too he ran even the greatest masters very close. Luca Giordano died in 1705.

No. **7.** *The Archangel Michael triumphing over the rebellious Angels*

A magnificent composition of many figures. Saint Michael is descending through clouds with angels on either side of him. He bears a shield and helmet, and holds his sword in striking attitude. The rebellious angels are seen falling headlong into the bottomless pit with Satan with his dragon-like wings.

And there was a great battle in heaven. Michael and his angels fought with the dragon; and the dragon, fought with his angels; and they prevailed not; neither was their place found any more in heaven. And that great dragon was cast out, the old serpent who is called the devil and satan, who seduceth the whole world, and he was cast forth unto the earth and his angels were thrown down with him. Apocalypse, ch. XII, v. 7, 8, 9.

No. **12.** *St Michael vanquishing Satan*

In a glorious landscape Saint Michael is represented as trampling upon the fallen body of Satan, who is looking up scowling at the victor, in fear, as he lifts his sword to strike him. A snake is coiled beneath the feet of the fallen angel.

On canvas 69 in. h. x 54 in. w.

No. **231.** *Simon Magus.*

Through the opening heavens an angel is seen casting out many figures. Many figures below. On the left a saint is praying. A number of Roman soldiers, one

carrying the fasces: mothers and their children, and some Roman buildings.

On canvas 58in. h. x 44in. w

St. Philip, coming to Samaria (circ. A.D. 37) found the people moved with religious excitement and that "a certain man named Simon, who before had been a magician in the city, seducing the people giving out that he was some great one, to whom all hearkened from the least to the greatest, saying This man is the power of God which is called great. And they were attentive to him because for a long time he had bewitched them with his sorceries" But Philip converted the people to Christ and they were baptised, and Simon Magus also believed and was baptized and adhered to St. Philip, being struck with amazement at the miracles done. St Peter and St. John being sent to Samaria prayed that the people might receive the Holy Ghost who had not yet come, they being baptised only in the name of Christ, and by the laying on of hands in confirmation they received the Holy Ghost. Simon Magus offered money to the Apostles and asked to be given the same power but was sternly rebuked by St. Peter for supposing the gifts of God could be purchased with money, and commanded him to do penance that the evil thought of his heart might be forgiven him. Simon thereupon begged the apostle to pray for him. The term "simony," an offence in canon law, is based on the name of Simon Magus.

GORDIGIANI (M.)

Modern painter.

No. **279.** *The Madonna.*

A study from life, life size. An ideal head of the Madonna.

On canvas, 26½ in. h. x 19 in. w.

GRAMMINICA (L.) Unknown.

No. **126.** *The Holy Family.*

Beneath a classical portico in a mountainous Italian landscape is represented the Holy Family. The Blessed Virgin is nursing the Divine Infant, with Saints Elizabeth, Anna, and the infant St. John in adoration. Behind, on the right, are Saints Joseph and Zacharias. Signed on the fallen entablature in foreground. L. Graminica Venezia.

On canvas, 42 in. h. x 30½ in. w.

GRASDORP (Willem).

A painter of fruit and flowers, who resided at Amsterdam in Holland. He was a scholar of Ernst Stuven in 1770. His works are held in high estimation, and are to be found in the finest collections. One of his paintings is in the Brunswick Gallery and another in the famous Hermitage Gallery at St. Petersburg.

No. **28.** *Still Life.*

Upon a carved oak table which is covered wit[illegible] velvet cloth trimmed with gold fringe is displ[illegible] bunch of luscious grapes, a peach, pomegr[illegible] plums: plain background.

Canvas 22 in. h. x 19 in. w.

GUERCINO (Giovanni Francisco [illegible]

He was born at Cento, near Bologna, in [illegible] he was ten years old he painted a figure of the B[illegible] Virgin on the side of his father's house whic[illegible] have been considered an extraordinary production [illegible] of more mature age. He was the pupil of Zagnoni and of Cremonini and Gennari, at Bologna. He was however largely self taught as most wayward geniuses are. He also studied the works of Carracci and Caravaggio, and made his own a choice blend of several of the best masters. His works convey the idea of grandeur, through the broadness of handling and masterly grouping and his colouring, whilst being rich and in good taste, has a tendency to darkness and strong shadows—and a general sombreness. It is said he painted 106 altar-pieces, 114 historical works, beside his great fresco, numerous Madonnas, portraits and landscapes in private collections. He died in 1666.

No. **25.** *Coriolanus disarmed by his Mother.*

A composition of many figures of soldiers and women. In the centre is Coriolanus clad in armour with a helmet

on his head and wearing a magnificent military cloak of red: he is pointing with his right hand while he clasps his mother round the shoulder with his left. His wife stands behind holding up her hands. Another female stands on the right: behind are figures—one is a soldier raising his sword to strike.

Canvas, 33½ in. h. x 29½ in. w.

Caius Marcius, a Roman warrior, circ. 5th cent. B.C., took the town of Corioli, a Volscian possession, single handed, and had the name Coriolanus bestowed on him as a reward. He, however, fell into public disfavor because of his patrician views and was tried by the plebians and ordered to be cast from the Tarpeian Rock, but was rescued by his order and defended himself before the tribunes. His banishment was, however, decreed, upon which he went to the Volscians, the bitterest enemies of Rome, and prevailed upon them to go to war with her. Rome was unprepared and defenceless and the people were terrified by the exacting terms demanded. At the request of the women of Rome Veturia, mother of Coriolanus, with Volumnia, his wife, and other women, were sent by the Senate to ask for consideration. Coriolanus recognising his mother and wife ordered the lictors to lower their fasces and received her tenderly. She implored him to grant his country an honorable peace and said he would only enter the city over her dead body. Coriolanus confessed that she had prevailed. The Roman Senate caused a Temple to be built upon the place where Veturia had softened her son's heart. On his return to the Volscian camp Coriolanus was assassinated.

No. **26.** *Herodias receiving the head of St. John the Baptist.*

A composition of seven figures, the centre of which is Herodias standing to the right beholding the head of St. John, which is held by the hair and dropping with blood over a brazen vessel by the executioner, who stands on the left with a leopard's skin over his shoulder and turbaned head. In his right hand he grasps the pommel of his sword. Herodias is deathly pale in contrast to the swarthy complexioned figures around her. She is arrayed in a beautifully decorated half armour breast plate of steel and gold, and a helmet surmounted by a plumed coronet, and wears on her arm a bracelet of pearls.

Herod, Tetrarch of Galilee, married Herodias, the wife of his brother Philip, in defiance of Divine law. St. John the Baptist, who had found some favor with Herod, rebuked him for his improper marriage and sin against God. Herodias endeavored to compass his destruction and he was imprisoned in the fortress of Machærus. But nothing short of his death would satisfy the resentment of Herodias. Herod hesitated but the vindictive woman watched her opportunity and a festival, on the Tetrarch's birthday,

was held. Salome, the daughter of Herodias, danced before the company and so charmed Herod that he pledged himself to give her anything she might ask. Salome, encouraged by her mother, demanded the head of St. John, and Herod, keeping his word, granted her evil request, and the head of the martyr was brought in to gratify the revengeful gaze of the adulteress whose sin, and that of the Tetrach, he had denounced.

No. **37.** *Nursing a wounded General.*

A wounded General is resting upon the ground supported by a soldier, while on the left a nurse stanches the wound with a napkin. The red mantle of a Roman officer is over his body, and behind is his war-horse.

On canvas, 35½ in. h. x 31½ in. w.

No. **114.** *Mater Dolorosa.*

Life size. The Blessed Virgin is represented in the act of grief contemplating the spears and the nails of the Crucifixion, a chalice filled with blood, and the crown of thorns. She wears a mantle of blue under which is a robe of red, a white linen napkin in her hand and a brown hood over her head. Behind is seen the cross.

On canvas, 29½ in. h. x 23 in. w.

Who on Christ's dear mother gazing,
Pierced by anguish so amazing
Born of woman, would not weep?
Who, on Christ's dear Mother thinking,
Such a cup of sorrow drinking,
Would not share her sorrows deep?

CASWALL, TR. STABAT MATER.

No. **290.** *The doubting of Saint Thomas* (after Guercino).

On canvas, 23 in. h. x 27 in. w.

St. Thomas, or Didymus, Hebrew and Greek for "twin" one of the Twelve. He followed Christ with most devoted attatchment during the last three years of His ministry and the scene depicted, after the resurrection most be well known to all. He is said to have preached the Gospel among the Parthians but particulars of his life are unknown. Tradition relates that he suffered martyrdom at Calamina, which Tillemont conjectures to be Calamore in Arabia.

No. **339.** *Lucretia, the Roman Matron.*

Life size, half length, standing before a table. She has plunged a dagger into her heart.

On canvas, 34 in. h. x 28 in. w.

Lucretia, wife of Collatinus, was forced by Tarquin, son of the King of Rome, to commit a sin under the threat of being made to appear responsible for an offence held infamous in the code of Roman morality. But afterwards she summoned her husband, father and kindred and acquainted them with the story and then killed herself. Brutus created so great an agitation that the regal power in Rome was destroyed in consequence of the outrage and its tragic result.

GUIDO (Reni), 1575-1642.

A very celebrated painter born at Calvenzano, near Bologna, in 1575. His father, a musician, failing to persuade him to adopt music as a profession, placed him at the age of 10 years with Denis Calvert, the Antwerp painter, then living at Bologna, and nine years later with the Carracci. He also studied fresco painting under Ferrantini. To this period "The massacre of the Innocents," and the "Coronation of the Virgin," belong. About the end of the century Guido accompanied Annibale Carracci to Rome, to aid in the decoration of the Farnese Palace, the peculiar field of labour in that city of the Bolognese painters. How extensive were the labours of Guido then it is impossible to define. Soon after his arrival at Rome he came under the influence of Caravaggio, whose jealousy he roused by the imitations of his naturalistic compositions. He also studied the works of Raphael, and added greatly to his knowledge, and shortly painted the fresco of that is known as "Aurora preceding the Chariot of Apollo," on the ceiling of the Garden Pavilion of the Rospigliosi Palace. His next work was for his constant friend and patron Pope Paul V, in the decoration of his chapel in the Quirinal Palace, and in the Borghese chapel in St. Maria Novella, preceding a "St. Cecilia" is one of the old Trastevere churches and the Crucifixion of St. Peter" now in the Vatican. "St. Michel" in the Capucini church, and the "Ariadne and Fortuna" in the academy of S. Lucia, are also among his most celebrated works of this period. Soon after this period (1621), Guido finally gave up the pronounced energetic style of his

youth, and the dark heavy shadows, acquired later by his contact with Caravaggio, and adopted what is usually termed his third style. The characteristic of this was a preference for more neutral tints, a thinness of impasto and extreme facility and rapidity of execution; while, gradually, the tragic representation of voluptuous and passionate emotion gained upon him, until the latter years of his life produced, endless "Cleopatras," "Lucretias," etc., from his brush which, though chiefly founded on his earlier classic studies, detracted from instead of adding to his fame. He painted many "Ecce Homos." He ultimately ended miserably by only painting hastily works to obtain money to gamble with. And he died, beset by fears, troubles and debts, in 1642. At his best the paintings of Guido are most admirable and the purity of his colouring and dramatic force are superb. As an engraver he was bold and free in execution, and showed the same quality of grace as we find in his paintings. Guido produced a great many scholars and followers. Like other painters of this period, his works have fetched enormous prices. But, laterly, they have fallen in value until recently. They are now rising again to even higher values than ever before.

No. **297.** *The B. V. M. and Infant Saviour on Clouds.*

The Blessed Virgin holding the infant Saviour is seen resting upon clouds surrounded by angels. Below are a number of Saints, kneeling and standing in adoration.

On canvas, 25 in. h. x 15 in. w.

No. **326.** *The Purification.*

A beautiful composition of many figures in magnificent architectural surroundings: The Blessed Virgin is seen seated on the right of the centre, holding the Infant Jesus in her lap. St. Anna, kneeling to the left, is holding an apple which the Divine Child stretches his hand to receive. Kneeling in front of them is Saint Elizabeth holding the infant Saint John who has his emblematic lamb. On either side are female figures beautifully robed

and nursing children. Behind, on the right, the High Priest is declaiming while he holds a book; on the left side are priests also holding books. "The aged Simeon sees at last his Lord so long desired." In the distant landscape is a superb Temple with figures leaving and others about to enter. Above, in heavenly glory, the Eternal Father is represented surrounded by the angelic host bearing flowers and borne upon clouds, with the Holy Emblem of the dove. This is an early and fine work by this great master and, like the one by him in the National Gallery of London (also in copper) representing the Coronation of the Blessed Virgin." It is painted in his finest manner and is an extremely rare example.

On copper, 31 in. h. x 25 in. w.

No. **113.** *Ecce Homo.* (A copy after Guido Reni).

Life size; Our Lord is represented in full view with the crown of thorns upon His head. On His left shoulder is a red mantle. Evidently an old copy from one of the originals by Guido.

On canvas, 23½ in. h. x 17 in. w.

And Pilate saith unto them—BEHOLD THE MAN—St. John XIX.

No. **341.** *The Madonna praying* (oval).

On canvas, 22 in. h. x 17 in. w.

No. **346.** *Christ on the Cross.*

In front stands the Blessed Virgin in the attitude of prayer while a saint is also kneeling at the foot of the cross.

On canvas,

In the chapel of the Seminary.

GUILLOT.

Painter's name not mentioned in Biographies.

Nos. **14-15.** *Solitaries of Thebaide.*

(Left section.)—In the desert of Thebes is represented a number of Ascetics variously occupied in offices of religion. In the foreground on the left is a female who

carves upon a tree the letters I. H. S.; further in the middle distance upon a huge rock is Saint Mary Magdalene in adoration, while descending toward her are two angels in a flood of light. In the background is a monk kneeling in devotion. (Right section.)—In the foreground are two monks kneeling with the head covered by their cowls. Both are heavily chained, and contemplate a crucifix which lies upon the ground. In the rear a female Saint kisses a crucifix: a monk kneels in prayer, and two monks occupying a small cell or hut pray before a crucifix. These two paintings were formerly one and were cut in two on account of the size of the wall to receive them. They were in the chapel of the Seminary.

On canvas, each measuring 6 ft. 5½ in. h. x 4 ft. 11 in. w

Thebaide was one of the three great divisions of Upper Egypt (Thebes). The surrounding district East and West was famous, during the early Christian Era as a refuge for a very great number of Christians, who fled there to avoid persecution and to practice the austerities of an ascetic life without interference. St. Simon Stylites, St. Anthony and a host of other devotees secluded themselves from the world amid the dangers and isolations of these solitudes.

HAMEL (Eugène).

No. **192.** *Portrait of Mgr M. E. Methot.* (Second Rector of Laval University)

Mgr Michel Edouard Méthot was born July 28th, 1826, and ordained priest Sept. 30th, 1849. He passed his life in the Seminary where he was Professor of Rhetoric and Prefect of Studies. He was also charged with the teaching of Theology in the University of which he was Rector from 1886 to 1889. He was a Doctor of Theology and a Domestic Prelate. He died Feb. 6th, 1892.

No. **103.** *Portrait of Mgr T. E. Hamel.* (Fourth Rector of Laval University)

Mgr. Thomas Etienne Hamel was born at Quebec, December 28th, 1830, and was ordained priest January 8th, 1854. He was appointed Professor of Physics and taught that science in the University until 1875. He was Rector of the University from 1871 to 1880 and from 1883 to 1886. He was librarian of the University from 1888 to 1907 and Vicar General of the Archdiocese since 1871. He was made Apostolic Prothonotary in 1886 and was one of the founder of the Royal Society of Canada. He is the author of a "Cours d'Eloquence."

No. **201.** *Portrait of Mgr Benj. Paquet.* (Fifth Rector of Laval University).

Mgr. Benjamin Paquet was born at St. Nicholas March 27, 1832. He was ordained priest September 20, 1857 and later appointed Vicar of the Cathedral Quebec. In 1862 he made his entrance as a professor in the Seminary and was afterwards sent by the University to study at Rome. He returned in 1866, with the title of Doctor in Theology. He was Professor of Theology, and was Procureur of the Seminary and appointed Rector in 1887, a charge which he occupied till 1893. He was an Apostolic Prothonotary and died Feb. 25, 1900.

Nos 192, 103, 201 are on canvas 30½ in. h. x 25½ w.

HAMEL (Théo.) Canadian painter.

No. **179.** *Portrait of General Murray.* (Belonging to Mrs A. Lemay).

Life size portrait, turned to the right, white hair, wearing military uniform. Landscapes in the background. On canvas, 30 in. h. x 25 in. w.

General James Murray succeeded to the command of the British forces after the death of Wolfe and the departure of Brigadier General Townshend. He entered the army in 1728 and served with credit in the West Indies, Flanders and Brittany. As a colonel he distinguished himself at Louisburg and was one of General Wolfe's brigadiers in the expedition against Quebec. Quebec after the British occupation on the deaths of Wolfe and Montcalm, was again besieged by the Marquis de Lévis and for some time was in danger of being retaken. So pressed was the garrison that Murray ventured to make a sortie and a fierce battle was fought on the St. Foy road (where a monument, to the dead now stands) April 28th, 1760. The sortie was unsuccessful and the army, which was greatly inferior numerically to that of Levis, was forced to retreat within the walls again with a loss of 1100 men, a third of the force. The French lost half as many again, as the British were superior in artillery. The siege was then continued at close range. Both sides now depended on quick arrival of the expected fleets. The hoped for aid came. On the 9th of May, a man of war came up the river and the red cross was at her peak. Still, however, Levis pressed the siege and was preparing to attack the city on the 15th of May, when three more British men of war arrived, the harbingers of a powerful squadron under Admiral Lord Colville. Retreat now became imperative and on the 16th of May Levis broke up his camp and commenced his march back to Montreal. The last shots fired by the French were from the guns of L'Atalante, nine miles above Quebec, Vauquelin her brave commander fighting to the last. The end was at hand. The French position was hopeless. Three forces were marching on Montreal from the west under Amherst, from the south under Haviland and from the east under Murray. But the gallant French

still fought desperately above Montreal. The union of the three columns placed the French force of something over 2,000 face to face with 17,000, and reluctantly Levis capitulated first destroying his regimental colors so that they should not be captured by the enemy. And then came, in course, the cession of Canada to Britain.

No. **190.** *Portrait of Rev. L. J. Casault.* First Rector of Laval University).

M. Casault, the Founder of the University, was born in 1808, and, when 14 years of age, entered the Petit Séminaire. He was a brilliant scholar and completed his course of studies in six years. In 1828, he entered the Grand Seminary and was ordained a Priest in 1831, and for three years was Curé at Cap Santé. He was called to the Seminary of Quebec about this time where he spent the remainder of his sacerdotal life. Under a somewhat cold and retiring disposition M. Casault hid "a fine and delicate nature a boundless charity and a heart of gold."

On canvas, 4 ft. h. x 3 ft. w.

No. **234.** *The descent from the Cross.* (Copy by Hamel.

No. **286.** *Portrait of Lord Elgin. Presented by the late Sir Francis Hincks.*

Standing in full uniform before the chair of State in the old Legislative Council Chamber, through the window of which is seen the Citadel and old Frontenac Terrace.

On canvas, 30 in. h. x 191 in. w.

James Bruce, eight Earl of Elgin, born 1811, began his official career in 1842 as Governor of Jamaica where he ruled with great ability, improving the condition of the negroes and conciliating the planters through working in public matters with them. In 1846 he was appointed Governor General of Canada. There had been, in 1837, political troubles in Canada culminating in an armed attempt to obtain, what should never have been withheld, true constitutional government. Certain lines for the governing of the country, and its political needs, had been presented to the Imperial authorities by Lord Durham, who was sent out as a Commissioner. His report has been termed the "Magna Charta of Canada." Lord Elgin set himself deliberately to carry out the policy sketched by his predecessor. His experience in Britain and Jamaica had impressed him with the fact that national safety lay in acting as the moderator of both parties, and applying without fear or favor the principles of British constitutional government in the case of difficulties arising. An unfortunate incident occurred during his tenure of office. A measure was duly passed in Parliament to provide for the indemnification of those who had suffered loss during the little "rebellion" of 1837 and this excited the ire of a certain section and Lord Elgin's carriage was pelted by a mob, after giving his assent to the Bill, and the Parliament House at Montreal was burned down. The Parliament never sat in that city again and Ottawa is now the political capital of Canada. But, before the expiration of Lord Elgin's term of office his opponents had "repented

them of their folly" and showered on him every mark of regret and avowed their own shame. He was later on British minister at Washington and negociated a treaty which created reciprocal trade between the United States and Canada. The former, some years ago, abrogated this and it has never been renewed, as Canada has been able to build up her commercial relations with Great Britain, her other possessions and foreign lands, without it. The ability displayed by the Earl in the execution of his public duties caused him to be rewarded with the English Barony of Elgin in addition to his Scottish titles. Lord Elgin used all his influence in order to aid in the obtaining a Royal Charter for Laval University. Mgr Bourget, Bishop of Montreal, took the initiative in the great work of establishing a University at Quebec. In 1851, that noble and zealous prelate, wrote to Mgr Turgeon, Archbishop of Quebec, asking that the question of founding a University at Quebec be placed among those submitted to the prelates forming the first Provincial Council. The Directors of the Seminary assured the Bishop of Montreal that they were ready to support the Episcopate in any efforts they might make in connection with the matter. The Council took certain cognizance of the subject and the Archbishop of Quebec proceeded zealously to bring the great work to its end. He called on the Gentlemen of the Seminary to assume the responsibility of the organization. Mgr Cassault, (whose portrait is seen in the Reception Hall Nos. 190 and, elsewhere, 355) not unmindful of the magnitude of the undertaking, accepted the great task. The first steps necessary were the obtaining a Royal Charter and canonical privileges from the Sovereign Pontiff. The period did not seem a happy one for at the time Great Britain exhibited very cramped tendencies in such matters and the right of the Catholic Church to have an Irish University was obstructed. And the Holy See hesitated to grant the privilege of a University in Quebec, as the authorities were dubious as to the likelihood of Canada being granted what was refused to Ireland. However, the Earl of Elgin supported the scheme with the greatest cordiality and almost made it is own. He responded with earnestness to the requests made to him by the Archbishop. He asked to be fully informed as to the details of the scheme and the means of putting them into execution, and he also asked if the proposed University would be one of a general character, to serve for all the Catholics of Lower Canada. He justly thought that the multiplicity of small universities which had been established under English auspices in various parts of Canada resulted in dispersing and weakening the forces of education, and he was anxious that Canadian French Catholics should not fall into a similar error. And, in conversation with M. Cassault, Superior of the Seminary, he expressed himself very strongly in favor of university centralisation and unity in this case. Orders in Council were passed commending to the Imperial authorities the issuance of a Royal Charter. Lord Elgin gave a most enthusiastic support and M. Cassault and M. Hamel proceeded to London to present, to the Imperial authorities, the request for a Charter. It was immediately granted and the Royal Charter, signed by the hand of Her Majesty, the late Queen Victoria, was received by Lord Elgin in August 1852. The delegation also presented their request to His Holiness the Pope Pius IX, and, on a copy of the Royal Charter being laid before him, the Holy Father issued his brief conferring the powers

of a Catholic University, and empowering the granting degrees in Theology and Canon Law, upon the new born University, which has now grown to its present power and wide spread influence.

HAWKSETT (S.)

No. **23.** *The landing of Jacques Cartier at Stadacona and taking possession of Canada in the name of France.*

The famous discoverer and navigator is represented in the background with his entourage and numerous Indians, who he is addressing. Across the river is seen the Grande Hermine, flying the French flag and a stockaded fort. Another, the Petite Hermine, is seen anchored below and one on the right is careened. In the foreground is a large wooden cross upon which are the Arms of France and an inscription.

On canvas, 48 in. w. x 34 in. h., signed and dated 1859. 4 ft. 8 in. w. x 2 ft. 10 in. h.

The romantic story of the coming of Jacques Cartier to Canada is familiar to most people, who have read it either in the pages of Parkman or other writers, and, like the writings of Sir Walter Scott, the narrative supplies an ever new story. It was at the juncture of the St. Charles River and the little Lairet that Cartier spent the winters of 1535-36 with the crews of his little ships, the "Grande Hermine" and the "Petite Hermine," and constructed the first fort near the Indian camp of Stadacona, of which Donnacona was the chief. A well known and exhaustive writer, Sir James Lemoine, has said: "The wintering of the venturesome Jacques Cartier on the shore of the St. Charles in 1535-36 by its remoteness is an incident of interest not only to Canadians, but also to every denizen of America. It takes one back to an era nearly coeval with the discovery of the continent by Columbus—much anterior to the foundation of Jamestown in 1607, anterior to that of St. Augustin in Florida." On the 23rd of May, 1536, before his return to France, Cartier erected the great Cross seen on the painting bearing the Royal arms and the inscription "Franciscus Primus: Dei gratia Francorum Rex regnat." This has been repeated on a permanent cross constructed in 1888 at the historic spot.

DE HEEM (Jan Davidoz, 1600 (circ.) 1674.

This celebrated painter of still-life was born at Utrecht after 1600. He was the son of David De Heem, the flower painter, by whom he was instructed. He excelled

in painting fruits, flowers, vases and objects of gold and silver, musical instruments, rich velvets and stuffs, and other objects of similar "still-life." He often introduced transparent glass and crystal. His works have always been sought after and command high prices. He invariably introduced a peeled lemon or orange of which the rind is inimitably rendered. His works are always admirably composed and painted with the finest knowledge of technique, purity and clearness of colour and a perfect chiaroscuro. He died in Antwerp in 1674.

No. **77.** *Still Life.*

Upon a table, artistically grouped, is a quantity of choice fruit arranged on a silver plate. Grapes, plums, peaches, chesnuts and other fruit are seen and a melon: vine leaves and a white butterfly are seen in the rear, and a peeled lemon, the rind of which trails over the plate. Dark background.

On canvas, 23 in. h. x 19 in. w.

HERMIDA (Juan de).

An old Spanish painter of whose life no account seems to be commonly known, as none of the biographers available mention him.

No. **209.** *Still Life.*

Representing a bunch of onions, cheese, loaves, garlic, a barrel and a wooden bucket covered with a cloth.

On canvas, 33½ in. w. x 24 in. h.

Signed with full name of painter, "Juan de Hermida, fecit."

No. **210.** *Still Life.*

A basket of eggs, two pigeons, a dead hare, tomatoes and a bottle. Signed "Juan de Hermida, fecit."

On canvas, 33 in. h. x 25 in. w.

No. **211.** *Still Life.*

Two hens, an earthenware pitcher, square-faced bottle, two loaves, radishes, a dish of red currants.

Signed "Juan de Hermida, fecit"

Canvas, 32 in. x 29 in.

No. **213.** *Still Life.*

Composition: An upturned basket of vegetables, broad beans, raw meat, which is being enjoyed by a predatory cat: a lump of fat, and several jars in background.

Signed "Juan de Hermida."

On canvas, 32 in. w. x 29 in. h

HOECKE (Jan Van den), 1611-1651.

A Dutch master born at Antwerp, in 1611. He was a pupil of Rubens, and was a successful imitator of that master's works. He visited Italy and Germany, and in both countries was well received and patronised by the most influential persons of the day. Archduke Leopold made him his painter in ordinary. In the Vienna Gallery are two portraits by him of the Archduke and one of Philip IV of Spain. In the Rotterdam Museum is a "Roman Charity," and other paintings are at Antwerp, Bruges, Louvaine, and Stockholm. He died at Antwerp in 1651.

No. **280.** *Christ and the Woman of Samaria.*

Seated by the side of a well, our Lord is in the act of conversing with the Samaritan woman, who has come to the well to draw water. In a landscape.

From the noble family Malespina of Rome.

On canvas, 33 in. h. x 27 in. w.

Jesus said to her: If thou didst know the Gift of God and who it is that saith to thee, give me to drink, thou would perhaps have asked of him and he would have given thee living water..... Whosoever drinketh of this water shall thirst again but he that shall drink of the water that I shall give him shall not thirst for ever. St. John, IX, 10..... 13.

HONTHORST (Gerard van, called **Gerardo della Notti**), 1590-1656.

He was born at Utrecht in Holland in 1590, and studied under Abraham Bloemart, and when 20 years of age went to Italy and settled in Rome, where he acquired the style of Caravaggio. He met with great success in Rome and executed many religious works, chiefly night scenes of candle-light effects. He decorated the church of Santa Maria della Scala. He returned to Utrecht and opened a school, and was employed by the Queen of Bohemia and her children. His reputation was such that King Charles I invited him to England and employed him in the Palace at Whitehall. He also painted some fine portraits, and latterly confined himself entirely to such work. He delighted in representing the Infant Saviour as the "Light of the World" and where, in a gathering of Magi or shepherds, the light which illumined the scene emanated from the Divine Child. His style was large, broad, dexterous and massive, and his coloring very rich with strong light and shade. He died at Utrecht in 1656.

No. **41.** *The Crowning with thorns.*

Our Lord is seen seated in the centre of the picture stripped to the waist, with a white robe cast about him. He is serenely looking heavenward whilst a Roman soldier thrusts the crown upon his brow. Another soldier holds a large torch which illumines the scene.

On canvas, 42 in. h. x 34½ in. w.

No. **49.** *Sloth.*

This vice is represented by two figures, one a man sleeping, resting his head upon his hands which are on a table. He wears a rural blouse. An evil looking woman is behind him apparently divesting him of his only squalid cloak. Upon an upturned barrel are a candlestick with lighted candle, and two pipes. Dark background.

On canvas, 44½ in. h. x 37 in. w.

No. **50.** *Pride.*

This vice is represented by a beautiful young woman dressed in a rich robe, with an abundance of fair hair, which she is crimping with a pair of tongs she is deftly using before a mirror which is being held for her by a man who points out the glass to a young boy, who holds a torch which illumines the scene. Upon the table are silver ornaments and jewellery. A lantern hangs in the background.

On canvas 44½ in. h. x 37 in. w.

No. **51.** *Jealousy or Anger.*

Is represented by an enraged man richly habited bearing a drawn sword in the act of rushing forth to avenge some real or supposed wrong, while he is being restrained by a woman who is clutching his garments. A lurid shadow is seen against the wall. A silver ewer, a candlestick with lighted candle in it and an overturned beaker are on the table.

On canvas, 44½ in. h. x 37 in. w.

No. **52.** *Avarice.*

Is represented by an elderly woman who is seated in an arm-chair at a table upon which are a golden amphora and a burning lamp. She is regarding the spectators while she weighs some coins in a pair of scales. Behind her is a man doffing his cap and carrying in his hand a bag of money. Before her a human form with horns and ears symbolical of the tempter of evil emptying a bag of gold. In the background are piles of ledgers and book upon which rest bags filled with an abundance of gold.

On canvas, 44½ in. h. x 35 in. w.

No. **53.** *Intemperance* (gluttony).

Represented in a composition of three figures; a young man is sitting by a table on which are a ewer, a plate and loaf of bread. He is habited in a red coat, and is drinking from a silver bowl, which is being filled at the same time by a fair woman on the left, from a silver ewer. On the right is a figure with the Satanic attributes of the

tempter holding a torch which illuminates the scene. Upon a chair is a metal vessel. Dark background.

On canvas, 44½ in. h. x 37 in. w.

The above five pictures belong to Mrs. A. Lemay.

No. **66.** *Peter's denial of Christ.*

A composition of eight figures around a table before a fire-place, the light of which illumines the chamber. Some are gambling, and all manifest surprise as a woman questions St. Peter, whose gestures indicate denial of the question put, whilst on the chimney a cock is seen crowing.

On canvas, 30½ in. w. x 24½ in. h.

And when they had kindled a fire in the midst of the hall and were sitting about it Peter was in the midst of them: whom, when a certain servant-maid had been sitting at the light, and had looked upon him, she said: This man was also with him. But he denied her, saying: Woman, I know him not. And after a little while another seeing him, said: Thou also art one of them. But Peter said: I know him not..... Another man affirmed, saying: Surely this man was also with him, for he was a Galilean. And Peter said: Man, I know not what thou sayest. And immediately, while he was yet speaking, the cock crew. And the Lord turning looked on Peter. And Peter remembered the word of the Lord kow he had said: Before the cock crow thou shalt deny me thrice. And Peter went out and wept bitterly—St. Luke XXII, v. 65. 62.

No. **162.** *Serenading in the street of Rome.*

Two gentlemen elegantly attired in the costume of the period, and wearing plumed hats are singing from a manuscript by the light of a candle, which is being held by a boy, dressed in a red coat. Behind them on the left are two women, and one of them holds a candle.

On canvas, 32½ in w. x 24½ in. h.

HUOT (Chs).

No. **202.** *Portrait of Mgr J. C. K.-Laflamme.* (Sixth Rector of Laval University.)

Mgr. Laflamme was born 1849 and ordained priest in 1872. For more than thirty years he was professor in the Faculty of Arts. Mgr. Laflamme is the

the author of manuals on natural history and electricity, and he has frequently represented the science of Canadian geology in congresses in Europe and the U. S. A. He has been, on different occasions, employed by the government on scientific missions. He was honored by the Holy See with the dignity of Apostolic Prothonotary; by France with the Legion of Honour, and he is a founder of the Royal Society of Canada and the member of a great many other scientific societies in Canada and abroad.

On canvas, 30 in. h. x 25 in. w.

No. **206.** *Portrait of His Holiness Pope Pius X.*

His Holiness Pope Pius X. (Joseph Sarto) is the 264th successor of the Prince of the Apostles. He was born at Riese, in the diocese of Trevise, 2nd of June, 1835; ordained priest 18th September, 1858. He became Vicar of Tombolo, Curé of Salzano 1867, Bishop of Mantua 10th November, 1884, and was elevated to the Cardinalate, under the title of St. Bernard *Alle Terme*, June 12th, 1893. Patriarch of Venice June 15th, 1893. He was chosen to be the Pope 4th August, 1903, and crowned August 9th, 1903.

On canvas, 61 in. h. x 36 in. w.

HUYSMANS (Cornelis), 1648-1627.

This celebrated Flemish master was born in Antwerp in 1648. He was the son of Hendrik Huysmans, an eminent architect, who purposed bringing him up in his own profession, but dying when his son was very young, the latter was placed under Caspar De Witte. The landscapes of Jacques d'Artois were then in the highest estimation and Huysmans went to Brussels for the purpose of studying under that master. The noble forest of Soignies, in the vicinity of that city, was the scene of his studies and his pictures represent the most interesting views of it. In 1682, he settled at Mechlin, but returned to Antwerp. His pictures are decorated with figure and cattle well drawn and finely grouped. His works are now in great demand as his powers are only just being properly appreciated. The colour and richness of his composition is admirable and there is a power in the drawing and

chiaroscuro of his forest works that create a deep impression. He died in 1727.

No. **224.** *Italian landscape.*

In a rocky landscape, with mountains in the distance, an Italian castle with horsemen entering a gateway; a traveller in foreground, through which runs a river.
On canvas, 18½ in. w. x 13¾ in. h.

No. **225.** *Italian landscape.*

In the foreground of an expansive landscape are some ruins, by which are a shepherd and shepherdess with cattle and sheep. In the distance ruins and mountains; overhead a summer sky.
On canvas, 20½ in. w. x 16¾ in. h.

No. **226.** *Italian landscape.*

In the foreground is a beautiful expanse of landscape, with mountains in the distance and through it runs a river. Beneath a clump of trees is a shepherd and his flock; on the left side is a wooded hill with ruins. On left, in middle distance, is a castle surrounded with trees.
On canvas, 32 in. w. x 25 in. h.

JANSEENS (Victor Honoré), 1664-1739.

This Flemish painter was born at Brussels, in 1664. He was the son of a tailor, who intended him to follow his own business, but his love for art induced his father to place him under the care of a painter named Valders, with whom he studied seven years and made extraordinary progress. Soon after leaving this master the Duke of Holstein invited him to his Court, and appointed him his painter with a large salary. After four years he obtained permission to visit Italy and was maintained in Rome for eleven years. He there formed an intimacy with Antonio Tempesta, and frequently painted the figures in his landscapes. When he returned to Brussels he changed his manner of painting small pictures to a larger scale,

and painted several altar-pieces for churches in Brussels. In 1718, he was invited to Vienna, and appointed painter to the Emperor of Germany, and after being three years there he visited London. He is noted for his small cabinet paintings of interiors with figures, conversations and such like, and, in the collection at High Legh, Cheshire in England, is a set of his paintings from a number representing "The Prodigal Son." He died in 1739.

No. 177. *A Social Gathering.*

In the salon of a wealthy person, a number of guests are gathered in a friendly meeting and are partaking of light refection. A composition of nineteen figures.

On canvas, 25 in. w. x 19½ in. h.

No. 181. *An Alfresco Concert.*

In the Italian garden of a palace, a number of persons are represented grouped together singing and playing. The hostess, who is surrounded by her children, is evidently entertaining her aristocratic friends including a Turkish nobleman, who is accompanied by his coloured servant.

On canvas, 25 in. w. x 19½ in h.

Pendant to No. 177.

JARDIN (Karel du), 1622-1678.

He was born probably at Amsterdam, Holland, in 1622. He was a pupil of the celebrated painter Nicholas Birchem and was, certainly, the ablest scholar of that master. His progress was extraordinary and he went to Italy when quite young to perfect himself. By his works he became celebrated in Rome, where they were admired beyond those of any of the artists of his time. After several years he returned to Holland where his pictures were greatly admired and sought after. He return to Venice, where he died in 1678. His works are generally Italian landscapes bathed in the warm sunny effect of summer, with the clear skies and golden clouds of that country, and decorated with charming groups of rustic figures and animals in

exquisite taste and the purest colouring. As he died young his pictures are scarce and very valuable. They are very highly finished.

No. **91.** *Italian Landscape, with milkmaid, cow and goats.*

In the foreground of a rustic lane, with a wooden fence on the right and an overgrown bank on the left a milkmaid carrying her pail, is standing amid her flock which comprises a cow, some goats and a sheep. A blue sky with golden clouds overhead.

On panel, 8½ in. h. x 7½ in. w.

KAULBACH (Wilhelm Von).

A German historical painter, born at Arolsen in 1805. He attracted the attention of Cornelius who took him to Munich.

No. **240.** *Faust and Marguerite.*

A copy, water colour on paper.

KESSEL (Jan Van, the Elder), 1626-1679.

He was born at Antwerp in 1626, the son of Jeroom van Kessel, and became the pupil of DeVos and of the younger Jan Breughel. He was Captain of the Civic Guard of his native city, where he died in 1679. He painted flowers, birds, insects and allegorical subjects. His best work is "The Four Quarters of the World, with their Animals and Products," which, with a "Bird Concert" is in the Antwerp Gallery. In the Vienna Gallery is a painting of "Monkeys playing cards and smoking."

No. **333.** *The four quarters of the earth.*

Representing the animals, birds, etc., of different climes.

No. **334.** *Do.*
No. **335.** *Do.*
No. **336.** *Do.*

KALF (Willem), 1556-1693.

An eminent Dutch painter of still-life, born at Amsterdam in 1566. He was a pupil of Hendrik Pot, who was an historical painter, and for some time devoted himself to History, but not succeeding as he anticipated, he turned to painting flowers, fruit and still-life as his speciality and succeeded in surpassing all other painters in this department of art. He particularly excelled in painting vases and choice works of repoussé, in gold and silver; he also painted brass pots and earthen pans inimitably. His paintings are to be found in the Städel Institute at Frankfort, the Rothau Gallery, the Louvre Museum at Paris, and the Museums at Amsterdam, Rotterdam, Copenhagen, Dresden, Vienna, and at the Hermitage at St. Petersburg, besides many of the finest private collections throughout Europe. He generally painted groups of vases, rare glass vessels, gold and silver combined with fruits, flowers and faience, and rich stuffs of velvet and silk. Nothing can be finer than the marvelous technique, lustre and beauty of colour and finish than is revealed in his choice works. He died at Amsterdam in 1693.

No. **83.** *Still Life.*

Fruit, flowers, vases, etc., artistically grouped upon a dark marble topped table with the greatest taste, is a faience bowl of blue delft, containing peaches and a partly peeled lemon, the peel hanging over the dish, the bowl rests upon a silver plate reflecting it. Behind are two richly jewelled cups of gold repoussé, also two exquisitely fashioned beakers. Over the table is a rich green velvet table cloth while a rose with buds and leaves trails over the silver plate under which is the blade of the knife the handle of which protrudes. Plain dark background.

On canvas, 26 in. h. x 21½ in. w. Signed W. K.

LAMPRECHT (W.)

No. **158.** *Portrait of L'abbe Plante.*

On canvas, 30 in. h. x 25 in. w.

LANFRANCO (Giovanni, called Cavaliere Giovanni di Stefano), 1581-1647.

He was born at Parma, on the same day as Domenichino in 1581. His parents placed him when a boy, as page to the Count Scotti at Piacenza. While in the service of that nobleman he was perceived drawing with a piece of charcoal the frieze of one of the apartments; and the count, desirous of encouraging his disposition for art, introduced him to Agostino Carracci, who was at that time employed by the Duke Ranuccio at Ferrara. The young pupil made rapid progress and, at the age of sixteen, painted a picture of the Blessed Virgin and several saints, which was deemed worthy of being placed in the Church of Sant' Agostino at Piacenza. By Carracci's advice he studied the works of Correggio. Lanfranco was twenty years old when death deprived him of the lessons of Agostino. He then went to Rome and became assistant of Annibale Carracci, who employed him in the Farnese Gallery, and in the Church of St. Giacomo, where he executed some frescoes from Annibale's designs. He later achieved great success in Rome and was taken under the protection of Pope Paul V, who employed him in his Chapel in Santa Maria Maggiore, and in the great salon at the Quirinal where he painted "Moses striking the rock," "Abraham sacrificing Isaac," and "the Flight into Egypt." After achieving great works in Rome, he went to Naples where his reputation preceded him, and where he painted the cupola of San Gennaro which occupied him a year and half. He then depicted "the Ascension of the Blessed Virgin," with a countless host of saints. This great work has been destroyed by an earthquake except the angels, which remain. He executed many other works in Naples and it is said he intrigued against the great painter Domenichino and forced him to relinquish certain works he was engaged upon and, after the death of Domenichino, he was employed to finish his works.

When trouble broke out at Naples, Lanfranco moved to Rome where Pope Urban VIII employed him to paint a picture for the Basilica of St. Peter, representing the Apostle walking on the sea which has been engraved by Gérard Audran; and in a series of pictures of the "Vision of Christ" for the Chapel of the Crucifix. These productions were so much to the satisfaction of the Pope, that he conferred upon the painter the order of Knighthood. He died in Rome in 1647.

No. **16.** *Moses.*

Heroic figure, Moses is represented seated with the Tables of the Law resting on his knee. He is robed in a heavy mantle. In his right hand he holds the symbolic rod. He wears long hair and a beard and the horns of light appears upon his head.

On canvas, 4 ft. 1 in. h. x 3 ft. 1 in. w.

No. **310.** *The Presentation of the Blessed Virgin.*

The high priest fully robed is receiving the Blessed Virgin who kneels upon the steps of the temple. St. Anna and Zaccharias. Through an opening is seen some buildings. Original sketch for a painting preserved at Assissi.

On canvas, 19 in. h. x 12 in. w.

See note on No. 139 in Main Gallery.

LARGILLIÈRE (Nicholas de), 1656-1746.

This celebrated French portrait painter was born in Paris in 1656. When he was three years old he was taken to Antwerp where his father settled as a merchant. At the age of nine, he went to England on a visit which lasted twenty months. On his return he became a pupil of Antoine Goubeau, whom he assisted in painting the still-life accessories in his pictures. In 1675, he paid a second visit to England, and found work in the Royal Palaces, under St. Peter Lely. This brought him to the

notice of Charles II. whose portrait he painted, together with those of several of the nobility. After a stay of four years in England, he settled to Paris and at once obtained a large practice. He became intimate with Van der Meulen and Le Brun. He also painted James II. during another visit to England. He filled successively all the offices of honour to the Academy, and died in Paris of paralysis in 1746. Most of the European Galleries contain specimens of his art.

No. **42**. *Portrait of Madam Du Barry.*

In the character of Diana. Three quarter length figure, life size, turned to the left and looking at the spectator. She is robed in a brown velvet costume held at shoulders with jeweled clasps, a blue silk sash round waist, and a crimson mantle over shoulder. A quiver of arrows slung over her shoulders, while she holds in her left hand an unstrung bow and in her right hand an arrow. A grey hound is at her side, a parrot is perched in a tree in background which is composed of a blue sky and a landscape. In her coiffure which is powdered, is a jeweled crescent, the emblem of Diana.

On canvas, 46 in. h. x 35 in. w.

LA TOUR (Maurice Quentin), 1704-1783.

He was born at St. Quentin, in 1704, and became the pupil of Spoede, but soon abandoned painting in oils for pastel. Early in his career he visited London and returning to Paris he set up as an "English" portrait painter. He shared with Joseph Vernet, the public favour. Diderot styled him a magician, and MM. de Goncourt, called his work a magic mirror, in which is seen all the talent and all the glory, and wit, of the reign of Louis XV. But his genius shows more brilliantly in the Museum of his native town than in the Louvre. He acquired by the exercise of his profession a large fortune, which he employed chiefly in the advancement of art. La Tour

LOUIS XV, King of France

La Tour

executed several portraits of Louis XV, and of his Queen, Marie Leszczynska; of the Dauphin at different ages, and, at a later period, of the Dauphiness. His likenessess were considered so true that when Carle van Loo painted, in 1747, the fine portrait of the Queen, he consented to spare the Queen the trouble of sitting, by painting the head from a drawing by La Tour. He is said to have received for the drawing of Madame de Pompadour the large sum, in those days, of 24,000 francs. He died in 1783.

No. **101.** *Portrait of Louis XV of France.*

Life size figure, small half length, turned to the left and looking at the spectator. He wears a court wig and a cuirass and the order of the Golden Fleece.

On Canvas, 24 in. h. x 16½ in. w.

Louis XV, King of France, son of Louis the Dauphin, son of Louis XIV. Born in 1710, he succeeded to the Throne in 1715 and his majority was declared in 1723. The regency had left the state in a condition of vice and shamelessness and as his reign began so it continued to the end. The King very soon showed that he was coldly selfish, indolent and vicious and led a life of the grossest immoralty and the condition of society was such that the seeds of the tree of revolution, which blossomed with such cataclysmic effects in a few years later were then sown. The court was so corrupt that we must go to the most oriental despots for a parallel. He was idle in everything save the exercise of his evil pleasures and left the affairs of state, save those of foreign importance, to a bad entourage. He died, as he had lived, in flagrant vice, in 1774, after a reign of fifty years, one which had been a continued misfortune for France. Abroad, the Kingdom had been embroiled in wars. The Seven Year's war, though honorable to French arms on the continent, brought with it as one consequence the cession of New France to Great Britain after the defeat of Montcalm, who had been cruelly neglected. In India the insane conduct of Count Lally brought about the loss of the French Indian possessions after Pondicherry surrendered to Sir Eyre Coote.

No. **106.** *Portrait of Louis the Dauphin*, father of Louis XVI of France.

Small half length, life size, the head turned and looking toward the right. He wears a powdered periwig and a cuirass.

On canvas, 24 in. x 16 in. w.

Louis, the Dauphin, born 1729, son of Louis XV, appears to have been a youth of promise and was apparently a goodly coming King and desplayed

some high military qualities. He was present at the Battle of Fontenoy, and his death is said to have been caused by hard work in a military camp. Madame Pompadour, however, who unhappily ruled his immoral father, was his enemy. He died in 1765, leaving a son afterwards the unhappy Louis XVI.

No. **107.** *Portrait of Marie Leszczynska*, Queen of Louis XV of France.

Life size turned to the left, and looking at the spectator. She wears a black lace mantilla over her head and is dressed in a brown velvet bodice or robe, and an ermine and blue cloak embroidered with gold fleur-de-lis. On canvas, 23 in. h. x 18½ in. w.

Maria Leszczynska, wife of Louis XV, was the daughter of Stanislaus, sometime King of Poland. She was seven years older than her husband to whom she was married when he was very young, and she died in the year 1768. She was a good and pious woman, neglected by her daughters and misused by her abandoned husband. Her marriage was one of state expediency.

LAWRENCE (Sir Thomas, P. R. A.), 1769-1830.

This celebrated English painter was born at Bristol, 1769. He early distinguished himself for his ability in drawing. At the early age of ten years, he set up as a portrait painter at Oxford, and soon afterwards ventured to take a house at Bath, where he immediately met with much employment and remarkable success. In his seventeenth year he entered the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws of the Academy (twenty-four), he was elected an associate, and after the death of Sir Joshua Reynolds in the following year, he succeeded him, as painter to the King. He painted the portraits of the King and Queen. He was knighted by the Prince Regent in 1815, and at the death of West, he was unanimously elected President of the Academy. The Waterloo Gallery at Windsor contains some of his masterpieces. He excelled in portrait of ladies, and children especially. His works are characterised by a breadth of

MARIE LESZCZYNSKA – Queen of Louis XV of France

La Tour

handling and an easy grace which gives his sitters an air of refinement and charm which few other painters ever equalled. He died in London in 1830.

No. **327.** *Portrait of Mrs. Siddons.*

Life size, small three-quarter length. Front view with head turned to the right. She is dressed in white and wears a scarlet scarf. In her right hand she holds a book. Landscape in the background.

On canvas, 34 in. h. x 28 in. w.

Sarah Siddons, daughter of Roger Kemble, a prominent actor, was born in 1755 and died 1831. Married Mr. William Siddons and gradually rose to the leading position on the English stage, as an exponent of the dramatic art, her special strength being in tragic or heavy parts. Her personation of Shakespere's "Lady Macbeth" was pronounced marvellous and she made her final performance in that role in 1812. She was made much of in the highest circles from the Royal family downward, but her retiring nature won, it has been said "more admiration than affection." She was a sculptress of much ability. A statue of her by the famous Sir Francis Chantrey is in Westminster Abbey.

LE BRUN (Charles), 1619-1690.

The celebrated French historical painter. He was born in Paris in 1619. He was first instructed by his father, who was a sculptor, and by a painter named Perrier. At the age of eleven he was placed by Chancellor Séguier in the studio of Vouet and he ever proved a constant friend to the aspiring young artist. He attracted the notice of Poussin and in 1642 accompanied him to Italy. He was received by the Barbarini and presented to Pope Urban VIII. He stayed and worked in Rome four years and studied the antique. He returned to Paris, where commissions were showered upon him. Among other works he painted for the oratory of Anne of Austria a "Crucifixion," and she presented him with her portrait set in diamonds. He was introduced by Mazarin to Louis XIV, and through the King's patronage became the head of the French school. He was first director of the famous Gobelin tapestry manufactory.

He painted entirely the decorations in the Apollo Gallery at the Louvre, after the great fire there, as well as at the Royal Palaces. At the great Palace of Versailles he designed fountains, statues, decorations, etc., besides painting the gigantic series of allegories commemorating his royal patron's achievements. He died in 1690. In the history of French art he holds an important place from the unlimited sway which he exercised for so long a period.

No. **350.** *Two "Angels".*

On canvas 4 ft. 6 in. w. x 3 ft. 9 in. h.

LÉGARÉ, (modern and local painter).

Paintings by the Honorable Joseph Légaré :

No. **319.** *After the fire in St. Roch's suburb, May 28th 1845, seen from the top of Côte-à-Coton, looking East.*

On canvas, 100 in. w. x 68½ h.

No. **320.** *Niagara Falls.*

On canvas, 58 in. w. x 37½ h.

No. **321.** *Basin of River Etchemin at St. Anselm.*

On canvas, 32½ h. x 49½ w

No. **322.** *Niagara Falls.*

On canvas, 38 in. w. x 29 h.

No. **323.** *Falls on the Jacques Cartier River.*

On canvas, 41½ in. w. x 31½ h.

No. **324.** *St. Roch's suburb after the fire from the same point looking west.*

On canvas, 100 in. w. x 68½ h.

No. **325.** *St. John's suburb, destroyed by fire June 28th 1845, as viewed from the top of St. John's gate.*

On canvas, 89 in. w x 59 in. h.

ANGELS

Le Brun

No. **54.** *Portrait of George III of England, after Allan Ramsay.*

Seated, wearing his Royal robes, and invested with the insignia of the Order of the Garter, and holding the sceptre in his hand.

On canvas, 98 in. h. x 63 in. w.

No. **255.** *Battle of Indians.*

On canvas, 31 in. h. x 25½ in. 25 w.

No. **197.** *Portrait of Queen Victoria* (copy).

Life size, depicted in her early youth. She is in regal robes and in the act of ascending the throne.

On canvas, 9 ft. 6 in, h. x 5 ft. 4 in. w.

The reign of Victoria, born 1819, acceded 1837, and died 1901, forms an historic epoch, and was the longest in British history. She played a quiet undemonstrative but firm part in the events of the period she sat on the Throne, and set an example to her people which left its mark on society.

Her Court was pure; her life serene;
God gave her peace; her land reposed;
A thousand claims to reverence closed
In her as Mother, Wife and Queen.

And Statesmen at her council met
Who knew the seasons when to take
Occasion by the hand and make
The bounds of freedom wider still.

By shaping some august decree
Which kept her throne unshaken still
Broad-based upon her people's will
And compassed by the inviolate sea.

No. **156.** *Portrait of an Indian Girl.*

Josepha Ourné at the age of 25, daughter of an Abenakis chief,

On canvas, 52 in. h. x 37 in. w.

No. **157.** *The Despair of an Indian Woman.*

On canvas, 69 in. w. x 53 in. h.

LIVERNOIS

No. **193.** *Portrait of Mgr C. F. Baillargeon, Archbishop of Quebec.*

Mgr. C. F. Baillargeon, Archbishop of Quebec, was born in 1798, and educated at the Nicolet Seminary. Ordained priest 1823, and for many years was engaged in parochial work and became Curé of Quebec 1850, and was chosen, the same year, to be the Coadjutor of Mgr. Turgeon, and on the death of that prelate became Archbishop in 1867. He died 1870.

LUCATELLI (or Locatelli, Andrea), 1660 1741.

He was born in Rome in 1660, and studied under Paolo Agnesi. He painted landscapes, architectural pieces, and some historical subjects. He imitated Salvator Rosa, and Luccarelli and Claude. He died in 1741.

No. **135.** *An Italian Landscape.*

A grand Italian landscape, with mountains, and richly wooded, with a river and castles upon its banks; numerous figures and cattle in foreground and middle distance, where a bridge spans the river and cattle and figures passing over it, a bright but clouded sky over head.

On canvas, 36 in. w, x 28 in h.

No. **45.** *Italian Landscape with river.*

A scene representing a river the banks of which are lined with houses. Two boats with figures variously occupied.

On canvas 12½ in. w. x 9½ in h.

No. **55.** *Italian Landscape.*

Through an opening in an overgrown ruin is seen the sea with mountains and a ruined castle on the right. In foreground on left is a broken column, two blasted trees and a solitary figure. Overhead a sunny sky.

Canvas 17 in. w. x 12½ h.

No. **100.** *A Mountainous Landscape.*

In the foreground of a mountainous landscape is a river with a boat and a man inside. On opposite bank is a

farm house. In distance a large domain and castle. Summer sky overhead

On canvas 12½ in. w. x 9½ in. h

LUINI (Bernardino), about 1475—after 1553.

This great painter was born at Luino on the Lago Maggiore in the Milanese territory in Italy. He became a scholar under Leonardo da Vinci, whose loftiness of thought he evidently imbibed. His later works were entirely original in character and grandeur. Many of his works were attributed to Leonardo da Vinci, and the painting of "Christ among the Doctors" in the National Gallery, untill within a few years, went under his name for probably over a century. Luini painted both in fresco and in oil, and he decorated many churches with his beautiful frescoes. Byron says "To form a just idea of the powers of Luini it would be necessary to study his series of pictures of the 'Life of the Virgin' at Saronno, in which the Virgin is represented with a beauty, dignity and modesty which resembles the works of Raphael." The "Crowning with Thorns" was painted by Luini many times, and there is one of this subject painted in fresco in the choir of the Monastero Maggtore at Milan. The grand work of the same subject as the present, only with two heads, one at either side of our Lord added, Pilate and a Roman soldier respectively, which was in the Doetsch collection, is identical both in subject and wonderful mastery. Luini stands alone for sweetness and depth of feeling and all the subtle and profound meaning of the manifestations of the soul.

No. **86.** "*Ecce Homo*".

This most beautiful conception of our Lord's suffering is rendered with the most devout skill by one of the greatest painters of all time. It is life size and a half length, figure of our Saviour shown standing facing the

spectator but with His head inclined to the left and looking downwards. His hands are tied in front by a rope which also encircles His neck, while the crown of thorns has been ruthlessly pressed upon His brow, and in His right hand has been placed the broken reed. Over His shoulders is placed a brown garment. The background is bare and dark. The painter has depicted Our Lord suffering as mortal man, yet, through his inspiration he has invested the face and whole figure with so superhuman a resignation and forbearance, that, whilst the deepest suffering and sorrow is told, yet there is a total absence of personal pain, only that for the sin and suffering of all mankind. The great qualities of the painting, where no evidence of work or effort is evinced, is truly marvellous so that by attentive contemplation the beholder is transported in wonder by the great and deep meaning of its divine import. No other painter of any school ever attained the same power to realise and express the true pathos of the resignation and calm of the deepest sorrow and suppressed grief as is called for in the subject of the crowning of thorns or the Crucifixion and similar subjects.

My God, my Saviour, when I see thee wearing
Upon Thy bleeding brow the crown of thorn,
Shall I for pleasure live, or shrink from bearing
Whate'er my lot may may be of pain or scorn?
O victim of Thy love! O pangs most healing!
O saving Death! O wounds that I adore!
O shame most glorious! Christ, before Thee kneeling
I pray Thee keep me Thine for evermore.

(Tr. Caswall.)

MARATTI (Cavaliere Carlo), 1625-1713.

A celebrated Italian painter born at Camerano in 1625. He was early sent to Rome to study under Andrea Sacchi with whom he remained several years. He made Guido, the brothers Carracci and Raphael the objects of his emulation. He chiefly painted "Madonnas," "The Holy Family," religious compositions and altar-pieces as well as decorations. He was also a distinguished portrait painter. One of his celebrated portraits, that of Cardinal

"ECCE HOMO"

BERNARDINO LUINI

Cerri, is now in the National Gallery in London. He died at Rome 1713. The works of Maratti are broadly painted, often with great strength, and richly coloured and embued with a sweet sunny atmosphere. He received the order of Christ from Pope Clement XI for cleaning Raphael's frescoes in the Vatican.

No. **120.** *The Annunciation.*

The Blessed Virgin is shown kneeling in prayer clothed in a beautiful red robe and a blue mantle. The angel in a white robe and carrying a lily (giglio) points heavenwards, whilst the holy symbolic dove is seen above.

On canvas, 11½ in. h. x 11½ in. w.

No. **130.** *The Advent.*

The Blessed Virgin is shown holding the Divine Infant whom she has taken from the manger which is before her. She wears a rich robe of rose and gold, over which is a white scarf and a blue mantle upon her head. Hovering around her are cherubim. The light in this painting emanates from the divine Infant, an idea which many of the great masters delighted in rendering.

On canvas, 16 in. h. x 12 in. w.

No. **340.** *St. Joseph and the Infant Jesus.*

On canvas 3ft. x 2ft. 4in.

In the Chapel of the Seminary.

SCHOOL OF MARATTI.

No. **216.** *The Child Jesus.*

On canvas, 22 in. h. x 18 in. w.

No. **233.** *The Blessed Virgin and Infant Jesus.*

The B. V. is placing the holy infant, who is clothed in swaddling clothes, in the cradle. The base of a column and sky behind.

On canvas, 38 in. h. x 30 in. w.

No. **276.** *The Martyrdom of Saint Lawrence.*

Representing the saint being martyred upon the grill with many of his persecutors assisting in the tragedy. In background a statue of Jove, and the Emperor is seated with a female figure by his side. An angel descends with a floral crown and a palm branch.

On canvas, 27 in. h. x 21½ in. w.

Saint Lawrence, martyr, was a Roman deacon who, when the Pope Sixtus II was led to death, cried out: "Whither dost thou go father without thy son?" The Bishop ordered him to remain and said that Lawrence would follow him in three days. He was to take care of the church and its possessions. Saint Lawrence was immediately arrested and ordered to surrender his trust. Asking for three days' grace he called the sick and poor together and pointed to them, in the presence of the Emperor Valerian's satellites, as those whose support secured treasures in heaven. He was burned to death on a gridiron, A. D. 258. The famous Spanish palace of the Escurial was dedicated by Philip II to this saint. It was built in the form of a gridiron and that emblem of the saint's death was placed on the doors and windows, altars and vestments of the church.

No. **302.** *The Blessed Virgin and infant Child Jesus and St. Louis Gonzaga.*

The Blessed Virgin is shown presenting the Divine Child to the Saint who is kneeling in adoration, surrounded by angels and cherubin. Two angels with musical instruments sit upon the architecture.

On canvas 24½ in. h. x 19 in w.

No. **303.** *The Assumption of the B. V. M.*

Seated on an half moon the Blessed Virgin is reposing on clouds supported by Angels and surrounded by Saints.

On canvas, 17½ in. x 13½ in. h.

MAGARITONI (di Magnano). 1216-1010

Born at Arozo in Italy in 1216. He was painter, sculptor and architect, and a man of note in his day. There is an altar fresco by him in the English National Gallery.

No. **115.** *The mystical Marriage of St. Catherine.*

On panel.

This little painting is in tempera, and marks the transition of Byzantine art to the early Italian.

MARSDEN (William, signed).

No. **266.** *Hunting Maroons, with bloodhounds.*

Maroons were the descendants of the revolted slaves or those left in the West Indies, when the British took them, by the conquered. They were also numerous in South America, and the name is said to be derived from Marony, a river in Guiana. They long made themselves formidable by taking to the mountains and forests and sustained a determined and bloody resistance to the white colonists. When Jamaica was taken by the British in 1655 great numbers of the slaves abandoned by the Spaniards took to the mountains and defied the new comers for a long time. The soldiers could not track them and they continued to harass the island until the end of the 18th century when the governor conceived the idea of utilizing bloodhounds in their pursuit. The practice proved to be effective and the Maroons were suppressed.

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MARY OF JESUS (Sister)

No. **186.** *A Roman Mother and her babe.*

A finely painted copy from the original by Mazzoloni, by Sister Mary of Jesus C. S. Q.
On canvas 25in. h. x 28in. w.

METSU (Gabriel), 1630-1667.

A celebrated Dutch painter of genre subjects, born at Leyden in Holland in 1630. He was the son of Jacob Metsu. His first teacher was probably his father, but he afterwards studied under Gerard Dow, though in his style he more resembles Terborch or Terberg, for his easel pictures as a rule deal with the more refined sides of domestic life. In 1648 he was admitted to the Painters' Guild at Leyden, but two years later he left the city and went to Amsterdam, where he probably remained the rest of his life. He died in 1667. The paintings of Gabriel Metzu or Metsu rank with those of Pieter de Hooge and Terberg for the acme of perfection in genre painting: with an exquisite delicacy of touch and subtleness of colour he succeeded in surrounding his works with an air of refinement, added to which is the rare

polish of inimitable finish wrought ultimately by a cunning glazing that produces the most extraordinary effects of precious quality.

No. **80.** *Interior, with a lady at her toilet.*

A composition of three figures. A gentleman is holding a mirror upon a table upon which is a silver toilet box and other articles. The lady, who sits before the glass, is arranging her hair, assisted by a tiring woman, whilst she nurses a lap dog.

[On panel. 11 in. h. x 8¾. in. w.]

MEULEN (Van der, Adam Frans), 1632-1690.

He was born at Brussels, Belgium, in 1632, though he resided so long in Paris that he is generally classed with the French School. He was placed with Peter Snayers, but he soon surpassed that able master. Some of his works finding their way to Paris attracted Le Brun. Van der Meulen was invited to Paris and given rooms at the Gobelins where he was employed in designing tapestries. He painted the principle battles of Flanders for the Chateau of Marly. He also painted huntings and calvacades. His works are found in all the great collections especially of England and France. His peculiar charm was in the skillful depicting of horses and men in engagements with fine effect of ærial perspective and landscape. The purity of his colouring always exhibiting a delightful silveriness and exquisite touch.

No. **47.**

In the foreground of a wood and hilly landscape are a lady and gentleman on horseback and a huntsman on foot starting for the chase. Two deer are breaking away with dogs following. In middle distance a mounted huntsman is following another deer with two dogs. Summer sky.

Canvas, 20½ in. w. x 12½ in. h.

No. **58.** *An Encampment.*

Under a summer sky, where a broad plain, through which runs a rivulet, is seen a number of tents mostly occupied by women and children. Some of these are offering fruits to the mounted men who occupy the centre of the picture. In the right hand foreground are a number of tethered horses and a group of figures resting and regaling. Upon a tree in the middle distance is a man hanging. Distant hills disclose a church and buildings of a town.

On canvas, 22½ in. w. x 19 in. h.

Pendant to No. 93.

No. **69.** *A Hunting Scene.*

In a richly wooded and hilly landscape a lady and gentleman are seen mounted on horseback ready for the chase. Another huntsman is running with a dog blowing his horn. Another huntsman has unleashed three dogs and started one across a river where two deer are breaking away. In middle distance several huntsmen and dogs approach.

On panel 18½ in. w. x 14½ in. h.

No. **93.** *A battle scene.*

In a fertile vale beautifully wooded and dotted with cottages and a church in the distance, a furious battle between cavalry men is raging. In the foreground a group are fighting hand to hand and several dead and wounded with their horses are lying on the ground. On the right the fight is being eagerly pursued, and the action is terrific. On the left, in the distance, another battle is in progress, whilst, in the middle distance, a number of wounded lie upon the ground, and a number of infantry are firing at soldiers behind a stockade. Behind is a mansion burning, the smoke of which rises and darkens the sky, the effect of which latter denotes approaching night, which will cost her mantle over the scene. This fine work is remarkable for its silveriness and clearness of colouring.

Canvas, 22½ in. w. x 19½ in. h. Signed V. M.

Pendant to No. 58.

MOLA (Pietro Francesco), 1612.1668.

This distinguished Italian painter was born at Coldré, in the Milanese territory, in 1612. He was the son of an architect who placed him under the tuition of Prospero Orsi and Giuseppe Cesari d'Arpino at Rome. His father going to Bologna on business, he accompanied him there and became a disciple of Francesco Albano. He afterwards went to Venice where he studied the great masters there. When he returned to Rome he was employed by Innocent X on several considerable undertakings, particularly a chapel in the church Del Gesù, where he painted the fresco "St. Peter delivered from prison," and the "Conversion of St. Paul" which brought him his great reputation. Alexander VII, also commissioned him to paint, "Joseph making himself known to his brethren." Many other works he painted in Rome, and paintings by him are to be found at Copenhagen, Dublin (National Gallery), London (National Gallery), Munich, St. Petersburg and Venice, also at Dresden, Florence, Naples and Rome. The beautiful works of this master are chiefly characterised by their rich colouring and a certain peaceful joyousness, akin to Albano's works, pervading his themes. Evening effects and "Holy Family" groups resting under shady trees were his particular delight, with warm flesh tints and a rich glow and a peculiar blue which is unmistakable as it appears in nearly all his works. Mola died at Rome in 1668.

No. **260.** *Saint Anthony preaching to the fishes.*

The saint, surrounded by a number of figures, is preaching to the fishes.

On canvas, 24½ in. h. x 10½ in. w. 30½ w.

St. Anthony, of Padua, was born 1195 in Lisbon and became one of the most renowned disciples of St. Francis of Assisi and one of the great champions of the order. Shipwrecked on the coast of Italy, while proceeding to Africa on a missionary expedition, he preached in many parts of Southern Europe, dying A. D. 1231. He was noted for his extraordinary eloquence, which was so searching and powerful that the tradition runs that the very fishes were affected by it. He was canonized in the year 1232.

No. **292.** *St. Anthony preaching to the fishes.*

This beautiful work represents Saint Anthony standing on the sea-shore beneath a tree and with upraised hand, he is addressing the finny host seen in the water around him. Behind him are several figures. The remarkable painting of the landscape, together with the bold rendering of the figures constitute this a fine specimen of this master's work.

On canvas, 25½ in. h. x 16½ in. w.

See note on No. 260

No. **307.** *St. Mary Magdalene.*

The saint is seen seated by a bank holding a skull in her hands and, looking upwards, beholds two angels hovering above her.

19 in. h. x 9½ in. w.

No. **309.** *Saint Sebastian.*

The saint is bound to a tree and pierced with arrows. Three girls are walking in middle distance. In the far distance are blue mountains and a castle; several angelini hover above in a golden sky with clouds.

On canvas, 19¼ x 9 ¾.

MOUCHERON (Frederick), 1633-1686.

Born at Embden, Holland, in 1633 or 4. He early showed inclination for art, and in consequence he was placed as a pupil with Asselyn. When about twenty years of age, he was able to journey to France at his own expense from his savings out of his employment. He met with great success. His works were so much admired and in demand in Paris that he deprived himself of a journey to Italy as he had planned. After several years he returned to Antwerp and afterwards settled at Amsterdam, where his works were admired and in demand. He had the advantage of having his paintings embellished with figures by Adrian Vandevelde and Linglebach and his best productions are those produced in the latter part

of his life. Examples of his work are to be met with in most of the large galleries. He died at Amsterdam in 1686.

No. **56.** *Italian Landscape with rivers and figures.*

On the right the remains of an overgrown ruin with a fountain, and a boy and horse drinking. By the side of the road some travellers are halting, and a boy upon a white horse. Approaching are a woman and child mounted on pack mules and led by a man. A clump of trees on left and mountains in the distance.

On canvas, 30½ in. w. x 21 in. h.

MULINARI (Giovanni Antonio), 1577-1640.

Called Il Carraccino (the little Carracci) was born at Savigliano, Piedmont, in 1577. His best paintings are in his native place, but there is also one at Turin, in San Dalmasio, representing the "Deposition from the Cross." He died in 1640.

No. **27.** *The bagpipe player.*

Life size, half length figure turned to the right and looking solicitingly to the left, while he is playing on the bagpipes which he holds before him. He is dressed in a red coat, white shirt and broad brimmed hat. Blue sky beyond.

On canvas, 31 in. h. x 24½ in. w.

The original of this subject is painted by Vandyke.

NEEFS (Peter, the Elder), 1577-1661.

This eminent architectural painter was born at Antwerp in 1577. He was the scholar of Hendrik van Steenwick the elder. He painted interiors of churches in Antwerp, and its neighbourhood, often introducing candle light effects. His skill was great and he was a member of the guild of painters at Antwerp. Teniers, the two

Francks or Francken, Van Shulden, Breughel, Palamedes and many others painted the figures in his pictures. His paintings adorn the collections of Paris, Amsterdam, Rotterdam, Brunswick, Cassel, Munich, Geneva, Vienna, and St. Petersburgh, which are rich in his works, while England holds many of his very finest works. Neefs died about the year 1661.

No. **33.** *Interior of a Church.*

In a magnificent gothic Cathedral is seen at the farther end the celebration of mass before the high altar. A number of ladies and gentlemen richly attired are either participating in the service, or conversing as about to leave the sacred edifice. A beggar receives alms from a lady.

On canvas, 42½ in. w. x 33 in. h.

VA.. :R NEER (Aert or Arnold), 1603-1677.

This ce ..ted Dutch master was born at Gorinchem, Holland, i. 604. He moved to Amsterdam before 1638. Scarcely anything is known of his life. He excelled in moonlight, evening effects, generally of towns, or groups of cottages, on the banks of rivers or canals with boats and figures. He sometimes painted sunsets and winter-pieces with figures skating. His winter-pieces are extremely rare and command very large prices. His paintings of subtle hues and tints of twilight, evening or night, is without parallel and the clearness and trans arency of his rich colouring is astonishing, added to w ich is an extreme finesse and marvellous accuracy of drawing. His works are most valuable to-day. He died 1677.

No. **142.** *A Landscape with figures.*

A mou itainous landscape with a fine cloud effect lightning up ..e distance. In the foreground on left a little church upon an eminence leading to which from the foreground is a flight of steps, at the bottom of which is

a monk whilst another is approaching him. On the right is a cottage embossomed in a clump of trees with several figures as, also, there are in the middle distance. A fine richly coloured deep toned work closely resembling Van-der Neer, but too obscured to enable a strictly correct judgment.

On canvas, 19½ in. w. x 14½ in h.

O'CONNOR (James A.), 1793-1841.

An Irish landscape painter born in Dublin 1793. Brought up as an engraver he followed that profession. He went to London with his friend, Francis Danby, and travelled and although he was not much appreciated, he painted many fine works which were classed in rank with Richard Wilson's art. He died in London 1841.

No. **229.** *Mountainous Landscape.*

A landscape under a stormy sky. On a jutting land a large farmhouse, surrounded by trees. A river falling over some rocks forms a small waterfall. In the foreground and middle distance some figures. Mountains in distance.

On canvas, 25 in. w. x 21 in. h.

OPIE (John R. A.), 1761-1807.

This eminent English portrait painter was born in the village of Saint Agnes, near Truro, England, in 1761. He was the son of a master carpenter who was desirous of bringing him up also as a carpenter, but the innate love of drawing was so pronounced in him at a very early age, that his bent was encouraged by his uncle, who had instructed him in arithmetic and the elements of mathematics; and his desire of becoming a painter gained entire dominion over his mind. He had already acquired practice in portrait painting when his ability was accidentally discovered by Dr. Wolcott (Peter Pindar) who

at that time was visiting Truro, and interested himself in him and encouraged him by lending him pictures to study and copy. Through Dr. Wolcott's influence the young painter soon became known throughout the country and he found much employment. He was introduced to Lord Bateman who employed him in painting old men, beggars, etc., which he designed with truth and vigour. He went to London where his merits and the circumstances of his early life made him the object of universal interest. Commissions poured upon him, his patrons and friends were zealous in his praise and for sometime "The Cornish Wonder" was the rage. He painted the "Murder of James I of Scotland," the "Death of Rizzio," "Jephtha's Vow," the "Presentation in the Temple" and "Arthur supplicating Hubert." He became professor of painting and was elected a Royal Acadamician. He died in 1807. Opie studied the works and methods of Sir Joshua Reynolds and his portraits for which he is celebrated partake of his style both in treatment and richness of colour through.

No. 78. ***A butcher, baker, and sailor.***

A composition of three figures in conversation which might be called "village gossips." On the right one man in his short-sleeves, is smoking a "church-warden pipe" with beer at his side. On left the butcher smokes a short clay pipe with folded arms and a jug of beer by his side. In the centre a tar is represented as narrating some story and taking a pinch of snuff from his snuff-box which he holds in his hand.

On canvas, 29 in. w. x 22½ in. h.

An early work.

OSTADE (Adrian Van), 1610-1685.

This celebrated painter was born at Haarlem, Holland. Both Adrian and his brother Isaac, became artists. Adrian Ostade entered the studio of Franz Hals and came under

the influence of Bronivor, who was also a pupil. In later years he adopted the chiaroscuro and warmth of Rembrandt. He painted interiors, exteriors, tavern scenes, and every kind of genre subject, rendered with the most consummate skill and permeated his works with a charming softness and mellowness and a warmth of colour that was peculiarly his own and never equalled by any other master, in his qualities and finish

No. **70.** *A Tavern Scene.*

Several figures seated, smoking and drinking, with a man and woman grotesquely attired dancing. Behind, standing, is a fiddler accompanied by a bagpipe player. There is an engraving of this painting

On canvas, 13 in. h. x 9¼ in. w.

No. **131.** *The toper.*

Through an oval casement is seen a Dutch boor, holding a flagon of beer in his hand, evidently thoroughly contented.

On canvas, 10 in. h. x 7½ in. w.

PARMEGIANO (**Francesco Mazzuola**), 1504-1540.

He was born at Parma, in 1504. His father dying when he was very young, he was brought up by his uncles. Michele and Pietro Ilario Mazzuola, who taught him what they knew of art, and curious tales are told of his precocity. Surrounded by the productions of Correggio he studied them with attention and benefit. His early works were in the style of that master, among them a "St. Bernardo" at the Osservanti at Parma, and the "Holy Family" in the collection of the Presidente Bertioli. The desire of seeing the works of Michel Angelo and Raphael led him to Rome when he was twenty years of age, and there his talents recommended him to the notice of Clement VII, for whom he painted a picture of the "Circumcision" for the Palace of the Vatican. He

improved his taste by the assistance of Raphael and his energy by that of Michel Angelo. Vasari reports that it was said at Rome "that the soul of Raphael had passed into the person of Parmegiano." Mazzuola was high in favour, when his career was interrupted by the sacking of Rome in 1527. He took refuge at Bologna where he painted some altar-pieces for the churches, among which was the "Blessed Virgin and Infant Jesus, with the Infant Saint John, St. Margaret, and St. Jerome," in Santa Margherita, now in the Louvre. On his return to Parma he was engaged to paint in fresco the Vault of La Madonna della Steccata, where he painted "Adam and Eve" and his famous work of "Moses breaking the Tables of the Law," which is one of the chief productions of the school to which it belongs. Of his easel pictures, one of his best is the "Blessed Virgin and Infant," with St. Catherine, St. John and St. Jerome, in the Florentine Gallery and the great master-piece of his, in the British National Gallery, representing "The Vision of St. Jerome," is one of this finest works. The fatal infatuation of alchemy took hold of him and he wasted his substance and time on the absurd pursuit of the philosophers' stone, and he died at Casel Maggiore in 1540, of a fever brought on by disappointment and chagrin, at the age of thirty-six. Yet, nearly every famous gallery possesses some work of his. He was also a celebrated engraver—and his prints are exceedingly rare, and his drawings are very renowned.

Sir Joshua Reynolds in his famous discours, *vide* vol. 2, 105-6, says: "Whether like Parmegiano he (the student) endeavours at grace and grandeur of manner before he has learned correctness of drawing, if, like him, he feels his own wants and will labour, as that earnest artist did, to supply those wants, whether he starts from the east or from the west, if he relaxes in no exertion to arrive ultimately at the goal. The first public work of Parmegiano is the St. Eustatis, in the Church of St. Petronius in Bologna and was done when he was a boy,

and one of the last of his works is the "Moses breaking the Tables" in Parma. In the former there is certainly something of grandeur in the outline or in the conception of the figure, which discovers the dawnings of future greatness, of a young mind impregnated with the sublimity of Michel Angelo whose style he here attempts to imitate, though he could not then draw the human figure with any common degree of correctness. But the same Parmegiano when, in his more mature age, he painted the "Moses" had so completely supplied his first defect that we are here at a loss which to admire most, the correctness of drawing, or the grandeur of conception. As a confirmation of its great excellence and of the impression which it leaves on the mind of elegant spectators, I may observe that our great lyric poet when he conceived the idea of the indignant Welch Bard, acknowledged that although many years had intervened he had warmed his imagination with the remembrance of the noble figure of Parmegiano. When we consider that Michel Angelo was the great archetype to whom Parmegiano was indebted for that grandeur which we find in his works, and from whom all his contemporaries and successors have derived whatever they have possessed of the dignified and the majestic; that he was the bright luminary, from whom painting had borrowed a new lustre; that under his hands it assumed a new appearance, and became another and superior art, I may be excused if I take this opportunity, as I have hitherto taken every occasion, to turn your attention to this exalted founder and father of Western Art, of which he was not only the inventor, but which by the divine energy of his own mind, he carried at once to its highest point of possible perfection." Page 373—"At the same time with Correggio, lived and flourished Parmegiano, who besides his great manner of colouring, excelled also both in invention and design, with a genius full of delicacy and spirit, having nothing that was ungraceful in his choice of attitudes or in the dresses

SAINT JEROME

PARMIGIANO

of his figures, which we cannot say of Correggio. There are pieces of Parmegiano's very beautiful and correct. These two painters last mentioned had very good disciples but they are known only to those of their province, and besides there is a little to be credited of what his countrymen say for Painting is wholly extinguished amongst them."

No. **165.** *St. Jerome studying the scriptures.*

The saint is represented half length, life size, turned to the right with an open book before him and a skull. Around his body is a red garment. He contemplates a crucifix which he holds before him in his left hand. A peep of mountain landscape is seen through the cave beyond.

On canvas, 31 in. h. x 25 in. w.

PARROCEL (Joseph), 1648-1744.

An eminent French painter of battle pieces, born at Brignolles, in Provence, in 1648. He was first taught by his father and eldest brother. He went alone to Paris where he obtained the notice of distinguished artists who recommended him to go to Italy to study. On his arrival at Rome he found the works of Borgognone in the highest estimation and he entered the school of that master. He afterwards went to Venice where he improved himself in colouring by studying the best Venetian masters. In 1675, he returned to Paris and immediately met with public favour. He then became one of the favourite painters of Louis XIV in whose service he remained until his death. There are ninety etchings by Parrocel from his own designs. He died in Paris in 1704.

No. **97.** *Battle between Romans and Scythians.*

In a raging conflict of Roman and Scythian soldiers the dead are piled in a heap, and among them is an upturned chariot with scythes on the wheels. In the back-

ground is an elephant killing a soldier with his trunk, and a tower upon which are soldiers hurling stones.

On canvas 43½in. w. x 26½in. h.

No. **98.** *Cavalry encounter between Roman and Turkish troops.*

The scene represents a large number of horsemen raging in desperate conflict. In the centre a pile of dead men and horses. In the background the fight is progressing, and behind all is a fortified castle, and a blue sky overhead.

On canvas 43½in. h. x 26½in. w.

PARROCEL (Pierre), 1664-1739.

Nephew of Joseph and son of Louis Parrocel. He was born at Avignon in 1664 and died in Paris in 1739. He was first instructed by his uncle, and afterwards entered the school of Carlo Maratti at Rome, and in 1730 became a member of the Academy there. He painted the History of Tobit in thirteen pictures which decorated the Hotel de Noailles at St. Germain-en- Laye, but the "Coronation of the Virgin" in the Church of St. Mary at Marseilles is considered his masterpiece. He also etched and engraved.

No. **329.** *The Blessed Virgin, Infant Jesus and Saint Anthony.*

The Blessed Virgin enveloped in a glory of clouds contemplates the divine infant, who is caressing St. Anthony, who kneels in adoration before him. The scene is represented in a landscape ; some angels hover in the clouds above.

On canvas 6ft. 10in. h. x 5ft. w.

This painting of the Ecstasy of St. Anthony is one of those brought over in the collection of M. l'Abbé Desjardins, who resided here during the French Revolution.

PASQUALONI. (Modern Italian painter).

No. **119.** *Portrait of H. E. Cardinal Taschereau.*

In the robes of the Rector of the University.
On canvas 29½in. h. x 25 in. w.

His Eminence Cardinal Tashereau was born 1820 and when eight years old entered the Seminary. After completing his classical studies he went to Europe and visited Rome where he received the tonsure in 1837. Returning to Quebec to pursue his theological studies he was ordained priest in 1842. He remained in the Seminary where he successively occupied the most important professional and administrative positions. He studied Canon law from 1854 to 1856 in Rome, and was consecrated Archbishop of Quebec in 1871. In 1886 he was created a Cardinal, the first in Canada, an honor duly appreciated in this country and he received the congratulations of other religions denomiations. His Eminence was among those who took part in the foundation of the University and in the course of the preliminary negotiations displayed a prudence and energy which marked him as an administrator of the highest order, and in all his career as founder, professor, rector, visitor he was foremost in all things pertaining to the institution he loved so well, and as has been well said the history of his life when written will be in a large measure the history of the University. This admirable ecclesiastic died in 1898 generally mourned, and beloved in death as in his arduous and faithful life.

No. **338.** *The Immaculate Conception.*

In the Sanctuary of the Chapel of the Grand Seminary.

No. **196** *Portrait of Cardinal Ledochowski.*

In full robes of a Cardinal three quarter length life age.
On canvas 53 in. h. x 36 in w.

His Eminence Cardinal Ledochowski sometime Archbishop of Gueren and Posen and Primate of Poland. This eminent prelate was sometime nuncio at Brussels and was also called to carry out other important missions at Madrid, Lisbon and Rio Janeiro. Like some of the bishops of earlier Christian ages he had to withstand the encroachments of the secular power in the domains of the church and, for resisting the laws passed by the Prussians, in was in 1874 cast into prison. It was, while he was thus suffering that he was created a Cardinal. Being released he went to Rome and took possession of his titular Basilica, Santa Maria in Aracelli, and remained in the Vatican, thence administering the affairs of his diocese. Still persecuted by the Prussians he was condemned in absentia to imprisonment and fine. It was feared that the Italian Government would extradite the Cardinal though they denied that they had received any application for such a measure. In 1884 His Eminence was appointed the Cardinal Secretary of Memorials. This compelling him to remain in Rome, he resigned his see and, in 1892, was appointed Prefect of the Propaganda.

No. **198**. *Portrait of Cardinal Barnabo*

Same characteristics as No. 196.

On canvas 53 in. h. x 38 w.

No. **204**. *Portrait of Cardinal Simeoni.*

Same characteristics as No. 198.

On canvas 53 in. h. x 48 in w.

No. **207**. *Portrait of Pope Pius IX.*

Life sized. Represented in full robes with stole, in the attitude of benediction. In his left hand is a scroll bearing the inscription " Benedicat omnipotens Deus qui veniunt in auxilium nostrum.

On canvas 9 ft. 2 h. x 6 ft. w.

His Holiness Pius IX (Giovanni Maria Mastai) was a member of the noble family of Ferretti and was born at Sinegaglia May 13th 1792. Entering the priesthood, he was sent afterwards on an important papal mission to Chili and his ability proved so great that on his return to Rome he was appointed to one of the most important of the ecclesiastico-civil departments of administration. In the year 1827 he was consecrated as Archbishop of Spoleto where his administration under most difficult conditions gained him the support and adhesion of a turbulent element. In 1846 he was chosen to fill the chair of St. Peter under the name of Pius the Ninth. His pontificate. covered a period of difficulty in Church and State but his firmness never faltered and his administration was faultless. Many most important events took place during his reign notably the convening of the Œcumenical council of 1867 and the publication of the famous Encyclical and Syllabus The Holy Father celebrated the twenty-fifth anniversary of his Pontificate in 1871, and received the congratulations of the whole catholic world and among other marks of the esteem in which he was held were the offerings of Queen Victoria and the German Emperor on that august occasion. He died in 1878, the jubilee year of his consecration as Archbishop in the see of Spoleto having been celebrated in June 1877. He was succeeded by H. E. Cardinal Pecchi as Leo XIII.

PIERSON (Christoph), 1631-1714.

Was born at the Hague in 1631 and became a scholar of Meyburg, with whom he went to Germany, and after three years returned to Holland, and established himself as a painter of history and portraits, but he ultimately took to painting still life, such as dead game, guns and

similar subjects, for which he became celebrated. He died at Goreum in 1714.

No. **89.** *Still Life.*

Representing an interior with a large wooden table upon which are arranged a number of books standing at the rear with two lying open on side on right inscribed BIBL. HEBRÆ. and H. KAINOO. OHKH. 'a between which latter (on the book covers) is discernable the artist's signature. An open book at the title page is inscribed INSTITUTIO. CHRISTIANÆ, RELIGIONIS. JOHANNE CALVINO, AUTHORE. GENEVÆ. Apüd Cohenom le preüx—MDCVI. Under the open book and hanging fully exposed to view is an engraving with the effigy of that writer in an eliptical frame work inscribed with a tablet beneath it, on the base of which is the engraver's name. On left is a brass candlestick, a silver inkstand with a quill pen, a signet and an open addressed letter inscribed.

On canvas, 31 in. w. x 26 in. h.

PONTANA (L).

No. **194.** *Portrait of Cardinal Franchi.*

In his robes three quarter length life size.

On canvas 54 in. h. x 36 in. w.

PORTA (C), Roma 1878.

No. **178.** *Saint Monica presenting Augustine to Saint Ambrose.*

In an open architectural court, Saint Ambrose is seated receiving St. Monica who presents her son to the Saint.

On canvas 97 in. h. x 73 in. w.

St. Augustine, Bishop of Hippo, born A.D., 354 was long in the dark valley of religious doubt. The admirable virtues that made St. Monica the ideal of christian mothers at length brought her pagan husband the grace of baptism and christian death and also proved the guiding influence of her son's life. He was brought in contact with St. Ambrose and sat at his feet. Towards the beginning of Lent, A.D., 357 he went again to Milan where he

had previously been a professor. Three years of mental struggle preceded the day when he took his place among those who were to be received into the church and he was baptized by St. Ambrose on Easter day or at least during Eastertide, not long before his sainted mother, who had lived to see her hopes and her prayers for her son realized, was called to her eternal reward. St. Augustine was consecrated Bishop in the year 395 and, after an arduous ministry, died in the year of our Lord 403. He was one of the noblest champions of the church against the many and varied heresies of the time and his writings, the best edition of which was published in eleven folio volumes at Paris in 1679 by the Benedictines, are most noble vindications of the Fai '.. One work, the m .t elaborate and in some respects the most significant that came from his pen, is the De Civitate Dei, the "City of God." It is a convincing treatise in vindication of Christianity and the Church, the latter conceived as rising in the form of a new civic order on the crumbling ruins of the Roman Empire, and is also the earliest contribution to the philosophy of history and it is a repertory throughout of his views and conclusive arguments. This, and his "Confessions" are, probably the most generally known of his works, the one as the highest specimen of his thought and the other as the best monument of his living piety and christian experience. The confessions were written after he was consecrated Bishop and give a vervid sketch of his early course. To the devout utterances and aspirations of a great soul they add, the charm of personal disclosure and have never ceased to excite admiration in all spirits of kindred piety. No Father of the church has ever more powerfully touched the human heart and warmed it towards religion and painters have given him, therefore, for a symbol a flaming heart

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POUSSIN (Gaspard, Dughet or Le Guaspre,
1613-1675.

The greatest French landscape (together with Claude de Lorraine). His parents were French but settled in Rome, where he was born in 1613. They were a kindly natured people and received into their house their fellow-countryman, Nicholas Poussin, then a lonely and friendless student in Rome, and nursed him through a dangerous illness. This friendship brought about the great painter's marriage with a daughter of his hosts: and, moreover, seeing the inclination of the young Gaspard towards art, he took him as his pupil and for three years carefully trained him with thorough instruction. Gaspard owed much to this training and was ever a devoted disciple. He ever studied Nature and en-

riched his knowledge of her ever-changing aspects. After leaving the studio of Nicholas Poussin, though but twenty years of age his independent nature led him to set up for himself. He spent a year at Perugia and Castiglione with the Duke della Cornia, who treated him with great consideration and escorted him to Rome at the conclusion of his visit. He made a trip to Milan, and after a severe illness the Duke della Cornia took him away again for his health and procured him many commissions. He then went to Florence, where he painted decorative works at the Pitti Palace, and to Naples, before he once more settled at Rome. He then came under the influence of Claude Lorraine, who was then in the zenith of his fame. The study of Lorraine's works had a most beneficial effect upon him, and to it is due the warmth and mastery over light and air observable in his later works. His life was almost entirely devoted to art. He had several houses in and around Rome in order to better study the scenery, and his beloved Campagna, from which subject his paintings were mostly taken (two in elevated positions in Rome and one at Tivoli and another at Frascati). The facility of his execution was marvellous, and he is said to have required only a day to finish a large picture. Specimens of his art are to be found in most of the important public and private collections of Europe. Besides easel pictures he painted in fresco subjects from the life of the prophet Elias at the Carmelite church of San Martino di Monti at Rome. His finest works are in the Doria Palace, and others in the Colonna and Borghese Palaces. Pietro da Cortona, Filippo Lauri, and many others, painted figures into his compositions. During his life he had saved 30,000 Roman crowns, but his generous habits and an illness of two years before his death left but sufficient funds to provide for honourable burial. While he delighted in quiet effects of sunrise and sunset and peaceful tones of evening, his great strength lies in the

depicting of ten ests. His works convey an impression of great grandeur and solemnity. He left a great number of finished drawings and some etchings. He died in Rome in 1675.

No. **278.** *Classical Italian Landscape.*

This delightful scene represents a landscape composed of a rugged foreground into which a river falls over rocks, forming a cascade or waterfall. In the middle distance is seen some villas, surrounded by a luxuriant growth of trees and some figures. Behind all, high mountains rise in the distance. In rear foreground are three figures.

On canvas, 18½ in. h. x 15¼ in. w.

Pendent to number 277. Both these cabinet works are fine specimens of this great French master's work.

No. **277.** *Classical Italian Landscape.*

Beyond the rugged foreground, into which a river is falling over rocks is a beautiful cascade. In the middle distance among richly wooded hills are some castles and a church. In the foreground are two figures. Summer sky.

On canvas, 18½ in. h. x 15¼ in. w.

Pendent to number 278.

POUSSIN (Nicolas), 1594-1665.

This celebrated French painter was born at Villers, Normandy, in 1594. He first received instructions from a painter named Quentin Varin which consisted of painting in distemper and also in oil painting But as he desired more instruction he left home secretly and went to Paris unaided by any friend and with the slenderest resources. In Paris he continued his art training under Ferdinand Elle, a Fleming and after under L'Allemand de Lorraine, but his progress was largely due to his study of Marc Antonio's engravings after Raphael and Guilio Romano. After Varin's adventure, he determined to

visit Rome and started to reach that city but could only get as far as Florence where he was compelled to turn back. Settling again in Paris he formed an acquaintance with Philippe de Champaigne, like himself a pupil of L'Allemand, and the two worked for some time, under Duchesne, on the decorations of the Luxembourg, but this employment became irksome and he again elected to try for Rome. On this occasion his resources failed him; then he got to Lyons, and he had to work his way back to Paris again. Here a series of pictures he executed for the Jesuits attracted the notice of Cavaliere Marini the Italian poet. This patron gave him lodgings in his house and on his return to Rome, Poussin followed him in 1624, having remained in Paris to complete a picture "The Death of the Blessed Virgin," commissioned by the goldsmiths for Notre Dame. When he reached Rome he made a course of study of the classic remains around him and so continued all his life which rendered him the best interpreter of antiquity among the painters of the country. He became intimate with Duquesnoy, the Flemish sculptor, and the two artists continued to work together with a congenial ardour in their study of ancient art. Poussin studied Perspective and Anatomy. Raphael exercised great influence over him, but he also received substantial profit from working in the studio of Domenichino. After varied fortune he was permitted to paint for Cardinal Barbarini, on his return, "The Death of Germanicus" and the "Taking of Jerusalem by Titus." Through him also he obtained the commission to paint "The Martyrdom of of St. Erasmus" for Saint Peter's. To this period belongs several important works, the "Seven Sacraments", "The Sabines", "The Philistines struck by the plague", "The Manna", "Moses striking the rock", and many others. Poussin's reputation by this time was so well established in his own country that in 1639, M. de Noyes, the superintendent of the Royal buildings, made overtures to induce him to return to Paris. The painter hesitated, as he pre-

fered the serene, artistic, moral atmosphere of Rome to the intrigue and disquietude of a court. Then Louis XIII expressed his Royal wishes, and although Poussin yielded, it was not until 1640 that he arrived in France. At first all went well; he was presented to the great Richelieu and to the King. His travelling expenses were paid and a pension bestowed upon him, a residence was assigned him for life in the gardens of the Tuileries and he was appointed first painter in ordinary. In spite of these advantages the reluctance which he had shown to quit Italy again appears in the fact that he would not bind himself for a longer period than five years. His sojourn in France was marked by great activity. Cartoons for sacred subjects, for tapestries, pictures for the chapels of the palaces of Fontainebleau and St. Germain and an important series of works illustrating the "Labours of Hercules", designs for book illustrations, were all executed, but, after two years, jealousy began to rise among those who feared eclipse. Poussin had to suffer annoyances and intrigues. Wearied at last of their cabals, he obtained leave under pretence of fetching his wife, to return to Rome; but when he returned there he never left that city. The remainder of his life was tranquilly spent in Italy in the pursuit of his beloved Art. He lost his wife in 1664, which caused him deep grief and he did not long survive her as he died the following year. His property, amounting to 10,000 crowns, was left to his poor relations in Normandy. The works of Poussin are instinctively infused with classical taste and pre-eminently grand decorative qualities. His colour too is light and delicate in his best works and essentially decorative. His active life resulted in an enormous number of fine works bequeathed to posterity.

No. 137. *The Assumption of the Blessed Virgin.*

In a cloud of glory and supported by an Angel and surrounded by angels and cherubim, the Blessed Virgin

GOD, THE CREATOR

POUSSIN

is shown ascending to heaven. Beneath in the landscape on either side are represented open and vacated tombs. On the left are six apostles and St. Anna, who contemplate the tombs whilst St. John falls upon his knees in adoration of the Blessed Virgin. On the right, by a tomb from which the stone is rolled away, are collected four apostles holding discussion.

On canvas, 53 in. h. x 53 in. w.

No. **182.** *God the Creator.*

The original sketch for the large work in the Chapel of the Seminary. The form of the Creator is represented in the clouds surrounded by angels. Fine breadth of handling.

On canvas, 21½ in. h. x 21½ in. w.

No. **185.** *Coriolanus disarmed by his mother.*

Coriolanus clad in full armour and wearing a helmet is being disarmed by his mother who is beautifully attired and wears a golden crown. On the ground lie three warriors clad in full armour apparently dead.

On canvas 23 in. h. x 21¾ in. w.

See note on No. 25. (Guercino.)

No. **232.** *The Ascension of Our Lord.*

The figure of our Lord is shown ascending in the clouds; below on the right are the Blessed Virgin Mary, St. Peter, St. John and another disciple. In the back ground on left a number of figures in adoration. Some ruins in the distance.

Canvas, 53 in. h. x 53 in. w.

No. **271.** *The flight into Egypt.*

Mounted upon a horse, a woman with her child. She is passing between two dragons. Landscape background, and sea beyond.

On canvas 22 in. w. x 21 in. h.

A little child made the great Herod tremble on his throne. When he knew that the Magi were came to Bethlehem to hail their King and Lord and did not stop at his palace gates but passed on to a humbler roof, and when he found that they would not return to betray the Divine child to him he put to death all the children in Bethlehem under the age of two

years, Joseph warned by a dream fled with the B. V. M. to Egypt with the infant Christ, beyond the reach of Herod's arm.

No. **282.** *The preaching of Saint John the Baptist.*

St. John stands on an eminence in the centre, preaching to a number of people surrounding him, in a landscape with hills in the distance.

On Canvas, 37½ x 27.

And in those days came John the Baptist preaching in the desert of Judea and saying, Do Penance, for the Kingdom of Heaven is at hand. For this is he who was spoken of by Isaias the prophet saying: A voice of one crying in the desert. Prepare ye the way of the Lord; Make straight his paths. (St. Matthiew ch. 3).

PRADIER (C.)

No. **35.** *Napoléon Bonaparte.*

Seated on his charger arrayed in full military uniform of the Empire. The army is seen behind and below marching; a banner is flying and a church in the valley.

On canvas, 32 in. h. x 26 in. w.

After David's painting.

PUGET (Pierre or Pujet), 1622-1694.

Painter, sculptor, architect and engineer, was born at Chateau Follet, near Marseilles, in 1622. At the age of seventeen he went to Italy on foot, working his way. He visited Florence and Rome, assisted by Pietro da Cortona. He painted a ceiling in the Barberini Palace and in the Pitti Palace at Florence, and returned to Marseilles in 1643. There he painted a portrait of his mother, and after a second journey to Italy painted many works for his native city, and Aix, Toulon, Buers, and Ciotat. In 1655, being attacked by a severe malady, he was forced to give up painting. He visited Paris in 1659, leaving, after a six-months' sojourn, disgusted with a Court intrigue which marred his arrangement for an equestrian statue of Louis XIV. He next spent six

DAVID WITH THE HEAD OF GOLIATH

PIERRE PUGET

years at Genoa, and then a second term at Toulon, finally settling in Marseilles, where he died in 1691. In general manner his works resemble Guido Reni in his later works, both in breadth of handling and colour.

No. **9.** *David with the head of Goliath.*

The life-size full length figure of David, standing on the left of picture contemplating the head of Goliath, which he holds by the hair, and rests upon a stone base. He leans against a marble pedestal and wears a lion's skin across his body, whilst over his shoulders is flung a blue mantle. In his hands is the sling he slew Goliath with, and lying upon the floor is the sword and scabbard of Goliath.

On canvas, 6 ft. 8 in. h. x 4 ft. 10 in. w.

The Philistine arose and was coming and drew nigh to meet David. David made haste and ran to the fight to meet the Philistine. And he put his hand into his scrip and took a stone and cast it with the sling and fetching it about, struck the Philistine in the forehead, and he fell on his face upon the earth. And David prevailed over the Philistine with a sling and a stone and he struck and slew the Philistine. And as David had no sword he ran and stood over the Philistine, and took his sword and drew it out of the sheath, and slew him and cut off his head. 1 Kings, ch. XVII, v. 48-51.

RADEMAKER (Abraham), 1675-1735.

Supposed to be the younger brother of Gerard Rademaker, was born at Amsterdam in Holland in 1675, and is said to have reached an eminent rank in art as a landscape painter without instruction. He died at Amsterdam in 1735.

No. **30.** *Huntsman in a Landscape.*

In a hilly landscape is seen a huntsman riding away from the spectator. Four dogs are playing in the foreground. Trees are on either side and a sombre sky overhead. Signed on a boulder in foreground, A. Rademaker, 1691.

On canvas, 24 in. w. x 18 in. h.

RAPHAEL, 1483-1520.

No. **238.** *The burning of the Borgo.*

After Raphael's celebrated picture in the Vatican. On Canvas, 56 in. h. x 42 in. w.

No. **259.** *The Blessed Virgin and Infant Jesus.*

REYNOLDS (Sir Joshua), (President of Royal Academy), 1723-1792.

This greatest of all English portrait painters was born at Plympton, in Devonshire England, in 1723. And, after rudimentary instruction, was sent to London and placed under Thomas Hudson. After a very successful career he was elected first President of the Royal Academy where he delivered his famous course of lectures, which are standard works till this day. He was indefatigable in his work and devotion to art and has left an enormous number of master-pieces. Sir Joshua travelled largely and his ideals were the noblest. His portraits are painted with great breadth and simplicity, the richness of colour and atmosphere being obtained by skillful glazing in which he excelled and rivalled the greatest Venetian masters. His early works are careful and much in the manner of Cotes. He painted most of the nobility and greatness of England of his time, and as a painter of children no one has have ever exceeded him in the rendering of innocence and beauty of childhood.

No. **314.** *Portrait of General Wolfe.*

Life size, small half length, seen to the waist, and turned to the left and looking at the spectator. He is dressed in an officer's scarlet uniform, faced with green and silver lace. A cocked hat, also braided with silver lace. This painting is attributed to Sir Joshua Reynolds and would be a very early work.

Oval, on canvas, 30 in. h. x 25 in. w. Carved frame.

Major General Wolfe was born 1727, slain before Quebec in the battle on the Plains of Abraham, 1759. He entered the army in the year 1741 and

GENERAL WOLFE

REYNOLDS

embarked with his regiment for the continent of Europe where the British were engaged in war and was present at the battle of Dettingen, the last battle in which a British King, George II., commanded in person. His military talents were very soon evidenced and his rise was rapid and in an unusually short time he became Colonel of the historic 20th Regiment of the Line. It was while holding this important position that his capacity for command was made so manifest that in 1758, the government having decided to send an expedition against Cape Breton, under Amherst, he was appointed a Brigadier General in the army of invasion. He conducted the landing in a furious surf and under a heavy fire He stormed and carried the main battery with his troops and it was chiefly through his energy the siege operations were closed in six months. He urged an attack on Quebec and Pitt, the English minister, entrusted him with the command of the forces sent against it. The armament under his command was an imposing one. The army consisted of 8,000 and the fleet under Admiral Saunders numbered forty-nine ships of war, carrying 2,000 guns and 14,000 men military and marine. The part that the fleet played in the campaign has only recently been made the subject of due consideration. The City of Quebec was strongly fortified. Wolfe was greatly outnumbered on land and confronted by an army commanded by the celebrated and brave French General Montcalm, already victor over the British in other conflicts and who had the advantage of an open country behind him whence he could obtain supplies and also the means of prolonging the defence until the resources of the defenders were exhausted. Wolfe's first operations were not successful and he met defeat at Beauport. His batteries at Levis carried devastation into the devoted city, but as he had lost one thousand men and five hundred more were sick, he saw that it was imperative that Montcalm should be promptly brought to battle. A masterly coup was planned and with the co-operation of the large fleet under Admiral Saunders it was carried into effect. The famous escalade of the mighty cliff was successful and Montcalm was dismayed by the discovery that the British army was in position on the heights. He made heroic efforts to retrieve the situation and proceeded to give battle to the "thin red line" drawn across the historic plains. But the fates were not propitious and the defeat of the French army and the capture of Quebec followed. But Wolfe, like his brave opponent, fell mortally wounded and died with the cries of victory ringing in his ears, September 13, 1759.

RIBERA, José (1588-1656).

Generally called Spagnoletto, (the little Spaniard). Was born in Spain at Jativa, near Valencia, in 1588. His passion for art induced him to prefer the school of Francisco Ribalta to the University. He went when still a youth to Italy, and in spite of extreme poverty prosecuted his studies as a painter with untiring energy, though

sometimes depending entirely for support on the precarious charity of his fellow students in Rome. He was first engrossed by the works of Raphael and Annibale Carracci, but eventually adopted the forcible and striking manner of Caravaggio. He also studied the works of Correggio at Parma. He could not agree with his companions when he returned to Rome, so he found his way to Naples, where he married the daughter of a rich picture-dealer, and from this time entered upon an important professional career, being employed, through the interest of his patron, the then Spanish Viceroy, the Count de Monterey, on many commissions for Philip IV. of Spain. He entertained Velasquez at Naples, when he visited that city. In 1644, he was decorated by the Pope, with the insignia of the order of the "Abito di Cristo." Ribera's early works were distinctly Spanish in their characteristics, his middle period, brought forth works of breadth and style like those of Caravaggio, but his later works developed a manner entirely his own, made up or evolved, from the greatest masters, and in his best works there is a solemnity of expression equal to Andrea del Sarto with his refinement of colouring and fine impasto.

No. **176.** *St Joseph carrying the Infant Saviour.*

The Saint is clad in a rich dark robe, his face is turned to the right as he holds the infant Jesus upon his breast. The strong light gives a powerful contrast and the rich impasto creates a strong effect.

On canvas, 29 in. h. x 22 in. w.

No. **252.** *Saint Peter in Prison.*

Saint Peter in seen standing stripped to the waist with back to spectater and, with his hands tied behind him, is looking heavenward. On either side are figures.

On canvas, 43 in. h. x 32, in. w.

Herod the king persecuted the Church, killing St. James the brother of St. John, and seeing that it pleased the Jews proceeded to take St. Peter also. Whom, as soon as apprehended he cast into prison delivering him to

four quarternions of soldiers to be kept, intending after the pasch to bring him forth to the people. Peter therefore was kept in prison. But prayer was made for him without ceasing by the Church of God for him. And when Herod would have brought him forth that very night, Peter was sleeping between two soldiers bound with chains and the guard before the door kept the prison. And behold, the angel of the Lord stood by him and a light shined in the room and he, striking Peter on the side raised him up saying, arise quickly, and the chains fell off his hands, and the angel said to him, gird thyself, put on thy sandals And he did so, and he said to him, cast thy garments about thee and follow me. And going out he followed him and knew not that it was true which was done by the angel but thought he saw a vision, and having passed through the first and second wards they came unto the gate that leadeth to the city which of itself opened to them, and going out they passed in through the street, and immediately the angel departed from him. (Acts of the Apostles.)

No. **222.** *Head of a Saint.*

On canvas 14½ h. x 10½ w.

RICCI (Sebastiano). 1660–1734.

An Italian painter born at Belluno in the Venetian State. He studied under Federigo Cervelli, at Venice. Afterwards he went to Bologna and later served the Duke of Parma, who subsequently sent him to Rome. He subsequently went to England, when he met with liberal employment, and decorated the hall at Burlington House, and some ceilings, and the altar-piece in the Chapel of Chelsea Hospital. He executed endless important works, some of gigantic dimensions. He successfully imitated the painters, Guercino and Paolo Veronese, which it is said he sold as the latters original work. He possessed a fertile invention and his figures are graceful and his colour silvery and harmonious, but tinged with the red background upon which they were painted. He died at his birthplace in 1734.

No. **20.** *The Coronation of the Blessed Virgin.*

Innumerable saints are witnessing the Coronation of the Blessed Virgin in Heaven by Our Lord. In many instances the particular saints may be identified by their

distinctive emblems. This fine work is evidently the original project for a large ceiling

On canvas, 34 ft. in. h. x 2 ft. 9 in. w

ROBERT (Hubert), 1733 1808.

Called Robert des Ruines, born in Paris in 1733. He went to Rome where he passed several years, and made drawings of the remains. He was sentenced to death during the French Revolution by the guillotine, but escaped by a mistake and another suffered in his stead who bore unfortunately for himself, his name. He died a natural death in Paris.

No. **5.** *A Landscape view of Ancient Rome.*

A grand panoramic landscape, representing the glories of Ancient Rome. In the foreground the remains of the Roman acqueduct, the Egyptian obelisk, innumerable remains of fallen columns, capitals, caryatides, vases, urns and other architectural remains. In the middle distance, across the river Tiber, in which are remains of architecture, is seen the magnificent Coloseum, Trajan's Column and the Arch of Titus. On the right the distant hills.

On canvas, 72 in. w. x 64½ in. h.

ROBERT (Paul Pontius Antoine), 1680 1740. (circ.)

A French painter born in Paris about the year 1680. He was a scholar of Pierre Jacques Cazes, and afterwards studied in Italy. On his return to Paris he painted an altar-piece for the Church of the Capuchins representing the "Martyrdom of St. Fidelis," which is considered his principal work. He etched several of the subjects executed in chiaroscuro, by Nicholas le Sueur, for the Crozat collection.

No. **8.** *The School of Athens, after Raphael.*

The painting represents a large atrium in the noble style of Bramante; in it are assembled many teachers of philosophy with their scholars. A

flight of several steps raises the more distant figures above the nearest groups. The former represent the school of the higher philosophy. Plato and Aristotle stand together in the centre as if disputing on their doctrines. Plato, the representative of speculative philosophy, points upward with uplifted arm; Aristotle stretches his outspread hand toward the earth, as the source of his practical philosophy. At each side, extending deeper and deeper into the picture, a double row of attentive hearers is seen; next to them, on one side, stands Socrates, some listeners have collected around him to whom he explains in order (counting on his fingers) his principles and their conclusion. Opposite are placed several persons engaged in different ways in conversation and study. In the foreground, on both sides, the science of Arithmetic and Geometry, with their subordinate studies, occupy separate groups. On the left, as the head of Arithmetic, stands Pythagoras, who writes upon his knee; several scholars and followers (one with a tablet inscribed with a musical scale) as well as other philosophers, are around him. On the right Archimedes constructs a geometrical figure on a tablet lying on the ground. Several scholars watch its progress; the different degrees of their intelligence are represented most strikingly. Next to them are Zoroaster and Ptolemy; as representatives of Astronomy and Geography, with celestial and terrestrial globes. On the steps, between the two groups, and apart from all, reclines Diogenes the Cynic; a youth directed by an old man turns from him to the teachers of a higher philosophy. Near the groups of Archimedes, close to the edge of the picture, Raphael himself enters the hall accompanying his master Perugino; Archimedes is the portrait of Raphael's uncle Bramante. The general arrangement of this painting is most masterly, Plato and Aristotle, with the group of their scholars, are placed in dignified regularity, without any appearance of stiffness or restraint; on each side and around them greater freedom prevails, with the utmost variety in the attitude of the figures which compose the groups; while again the leading masses are still balanced most satisfactorily. The style is grand and free; a picturesque unity of effect seems to have been the artists aim throughout and this aim he has attained most perfectly. The task of design, both in the nude and in drapery, is excellent and is everywhere guided by the purest sentiment of beauty; the group of youths in particular collected round Archimedes, is amongst the most interesting and natural of Raphael's creations.

On canvas, 10 ft. 8 in. w x 7 ft. 8 in h.

ROMANELLI. 1610 1662

Romanelli (Giovanni Francesco). Born at Viterbo, Italy, in 1610. He was taken under the protection of Cardinal Barberini, who placed him in the school of Pietro da Cortona. His indefatigable application to study, combined with his natural aptitude made him one of the

promising young masters in Rome. He was left to finish some works his master had commenced in the Barberini Palace. He made a great reputation in consequence of his many important works in Rome. He was subsequently employed to decorate apartments in the Palais Mazarin and the Louvre. He returned to Rome and died there in 1662. His works are to be found at Hampton Court Palace, Munich, Paris, and many other cities.

No. 11. *The daughters of Jethro.*

In a glorious landscape through which flows a river and in the background of which are mountains, are depicted the daughters of Jethro, six in number grouped together and evincing anxiety to direct Moses' attention, who is watering a flock of sheep, to a group of fleeing men. The painting is characterised by a masterly composition and fine colouring.

Canvas, 74 in. h. x 61 in. w.

This painting refers to the incident described in the Book of Exodus when Moses, happening to be one day at the well where the daughters of Jethro (a Midianitish priest) were drawing water for their flocks, had occasion to defend them against some shepherds who attempted to drive them away. Jethro, out of gratitude, gave him his daughter Zipporah in marriage.

ROSA (Salvatore), 1616-1673.

This great painter was born at Renella, in the neighbourhood of Naples, in 1615. He adopted painting contrary to his father's wishes. His first instructor in art was Ciccio Fracanzano. Salvator's favourite subjects were landscapes selected chiefly from wild and romantic scenery; and he was much encouraged by Lanfranco, who purchased some of his pictures. Impatient of restraint he left Naples in his eighteenth year, and after wandering about he joined himself to a body of banditti who infested the Abruzzi. To this sojourn may be traced many of those robber pictures, which so especially distinguish the artist. It is said poverty made him leave Naples in 1634 for Rome, and there he maintained himself for some

THE DAUGHTERS OF JETHRO

ROMANELLI

time, but the malarial climate destroyed his mental energy and he had to return to Naples deprived of hope and strength. He ultimately returned to Rome and received a commission from Cardinal Brancacci, to paint the portico and loggia of his Palace at Viterbo, and also an altar piece for the Chiesa della Morte, in the same city. After a year's residence in the Palace he returned to Naples, whence he sent to Rome his great picture "Prometheus," which gained him such reputation that he was induced to return there. From 1639 to 1647, he produced numbers of gloomy forests, rocky defiles, and storms at sea, and a few altar-pieces for the churches of Lombardy. Later he painted "Jonas preaching at Nineveh" for the King of Denmark, and was chosen to paint a picture as an offering from the Court of Rome to Louis XIV of France, which resulted in the Battle-piece now in the Louvre. Among his later works exhibited in Rome where he alone was allowed to exhibit, were his "Triumph of Saint George" and "Saul and the Witch of Endor." His last work of any importance was a "Saint Turpin" in 1670, after which his faculties began to fail and in 1673 he died in Rome. "What is most to be admired in the works of Salvator Rosa" says Sir Joshua Reynolds, "is the perfect correspondence which he observed between the subjects which he chose and his manner of treating them. Everything is of a piece; his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures." The energetic language of Fuseli is well suited to the character of Salvator landscapes. "He delights," says that writer, "in ideas of desolation, solitude, and danger; impenetrable forests, rocky and storm lashed shores; in lonely dells leading to dens and caverns of banditti, alpine ridges, trees blasted by lightning or sapped by time, or stretching their extravagant arms athwart a murky sky, lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wreck-

ed mariners, banditti lurking for their prey or dividing their spoils." But although there was a wildness and impetuosity in his nature, yet in his greatest works there is a splendour and poetry in his glorious light and shade, and contrast in colouring which is always rich and grand. In his religious works there is always a grand mystery and a certain calm which in his best work creates a deep sense of awe. He was also a poet and musician.

No. **67.** *A battle piece.*

In a furiously raging battle, in the foreground a large cannon is being prepared to be discharged. A standard bearer, carrying a red banner, stands beside a mounted general who is in armour. Another mounted general in armour is directing soldiers towards the conflict in the distance. Several wounded, and a corpse, occupy the foreground, and some also in background, which is comprised of the gates of a fortified city with mountain in the distance.

On canvas 30in. w. x 22in. h.

No. **72.** *Marine and Landscape.*

The scene represents a fortified harbour, with a warship at anchor. Several boats and merchantmen. Castles and mountains in background.

On canvas 14in. w. x 9½in. h.

No. **73.** *Marine and Landscape.*

The scene represents a scene off the Italian coast, with full-rigged Italian warships, and boats under heavy pressure of sail. In distance mountains.

On canvas 14in. w. x 9½. h.

NOTE.—These two little pictures are extremely fine specimens of Salvator Rosa, touched in his very best spirit, and rich in colouring.

No. **116.** *A Carnival Scene.*

An alfresco merry-making in which seven figures garbed in the fantastic dresses of the carnival are participating.

Canvas 19¼in. h. x 15¼in. w.

No. **117.** *Peasants playing cards.*

Among some ruins and a clump of trees, with an aged tree rearing overhead, a number of peasants and soldiers are playing cards. In the distance a mountain with a palace and a summer sky overhead.

On canvas 14½in. h. x 13in. w.

No. **164.** *Italian Landscape.*

In a magnificent landscape, the background of which is bounded by lofty mountains and a river, upon the banks of which are castles and ruins. In the foreground are a waterfall and a number of peasants variously occupied.

On canvas 42in. w. x 31in. h.

No. **221.** *Italian sea-port with mountains in distance.*

A view of an Italian seaport with mountains in distance. Shipping and boat at wharf unloading. A sketch by Salvator Rosa. Monogram S. R. signed on one of the packages on the quay.

On canvas 17½in. w. x 13in. h.

No. **230.** *Landscape with river.*

A landscape with river, and a water-mill on left. In middle distance a church walled in. On right a number of figures resting under shade of a tree. Sunny sky.

On canvas 22½in. h. x 16in. w.

No. **247.** *Saint Mary Magdalene.*

In a mountainous landscape through which runs a river and a bridge with cross upon it. On the right the Magdalene worships before the cross; on the left two monks carry bundles. Ruins in the distance. Signed on a stone where the saint is kneeling S. R.

On canvas, 44 in. w. x 18½ in. h.

No. **248.** *Landscape in Italy.*

In the style of Salvator Rosa.

On canvas, 23 in. w. x 18 in. h.

No. **258.** *Castellamare.*

A mountainous landscape. In the foreground are seen

soldiers and mounted carriers. A copy of Salvator Rosa.
On canvas, 21½ in. w. x 17 in. h.

No. **263.** *Italian landscape.*

Mountainous landscape, with ruins in the foreground with figures; a man is swimming in the sea to the shore. Several boats in middle distance.
On canvas, 34 in. w. x 37 in. h.

No. **270.** *Pharaoh's daughter finding Moses.*

Landscape with ruins of architecture, representing the finding of the infant Moses on the Nile.
On canvas 22½in. h. x 15in. w.

Moses, the Jewish law giver, was born at Heliopolis at the time of the deepest degradation of his nation in the Hebrew servitude. Hence the Jewish proverb "When the tale is doubled Moses comes." His mother made great efforts to save her child from the general destruction of Jewish male children, and having concealed him for three months placed him in a basket made of papyrus, doubtless because of the belief that that plant was a protection against crocodiles, and placed him in the River Nile. Thermutis, daughter of Pharaoh, coming to the river to bathe found the infant and brought him up as her own, and so, unknowingly, raised the deliverer of Israel and its future leader, prophet, and law-giver.

No. **275.** *Saint Sebastian.*

Upon the ground, bound to a tree and lying upon a red cloth which partly covers his nude body, the saint with several arrows piercing his breast lies apparently lifeless. A shield and helmet on the ground. In the distance a mountain and glimpses of sky.
On canvas, 26½ in. h. x 20¾ in. w.

St. Sebastian, martyr, was born at Narbonne, and lived during the reigns of Diocletian and Maximian during the end of the 3rd cent. He served the Christians and was ordered by the Emperor Diocletian to be arrested and brought before him and he was condemned to be shot to death and was left for dead pierced with arrows. Being found by a faithful disciple he was tended and recovered from his wounds. Then he presented himself before the Emperor and reproached him for his cruelty and was ordered to be beaten to death and his body cast into the sewers.

No. **359.** *Our Lord's call to S. Peter.*

In a magnificent Italian mountainous landscape where the foreground is washed by the sea, our Lord is seen standing, on the left upon the shore, in a majestic atti-

SAINT MARTIN

SALVATOR ROSA

tude giving the benediction as he addresses St. Peter, who has hurriedly left the boat at his command and is walking through the water with fluttering garments. The Saviour wears a red robe over which is a beautiful blue mantle. On the right is a fishing boat containing four fishermen, one of whom is dragging in a net. Rugged trees of characteristic growth are in the foreground, while the background is composed of a range of mountains, with castles and houses on the shore and some shipping. Fine bold moving clouds compose the sky.

On canvas, 10 ft. 7 in. w. x 5 ft. 9 in. h.

The Call of SS. Peter and Andrew by Our Lord is described in St. Luke's Gospel. "And, as He walked by the sea of Galilee he saw Simon and Andrew his brother casting nets into the sea (for they were fishermen). And Jesus said unto them, come after me and I will make you fishers of men. And, immediately leaving them, they followed him."

No. **342.** *The Ecstacy of St. Martin.*

In the foreground of a mountainous landscape, the Saint is represented seated and under the influence of Divine Inspiration. He wears a breast plate, and helmet and a red cloak thrown loosely about him. In his left hand he holds his rosary. On the ground before him, is an open book, a skull and a crown. A slight shelter from the elements is behind him supported on trees. In the distance on right footmen and horsemen, bearing a white banner are passing away.

On canvas, 4 ft. 7 in. w x 3 ft. 1 in. h.

This work is one of the best examples of Salvator Rosa.

RUBENS (Sir Peter Paul), 1577-1640.

This famous painter was born in Westphalia on the day of Saint Peter and Paul, June 28th, 1577. His parents, Dr. John Rubens and Mary Pypeling, were natives of Antwerp, but, being protestants, they had emigrated in 1568, on account of the religious disturbances which prevailed in the Netherlands at that period, and settled at Cologne, when Dr. Rubens, having incurred the displeasure of the authorities, was relegated with his family for

a time to Siegen. In 1578, they re-settled in Cologne, where Rubens remained till 1587, when his father died, and his mother (now a penitent Catholic) returned with her children to Antwerp. Rubens' early inclination for art decided his mother to place him with Tobias Veshaagt and Adam Van Noort. He was afterwards placed with Otto Van Veen (Otho Venius) the most celebrated painter at Antwerp. After studying four years, Rubens went to Italy and then he entered the service of the Duke of Mantua, but much of his time was spent in Venice and Rome, copying paintings for the Duke. In 1605, he was sent on a mission by the Duke to Philip III of Spain, and when at Madrid painted several portraits of the nobility. Through Genoa Rubens returned to Antwerp in 1608, after an absence of eight years and a half. It was his intention to return to Mantua, but he was induced to remain in Antwerp by the Archduke Albert, Governor of the Netherlands, and he was appointed court painter to Albert and Isabella in 1609. In 1620, he went to Paris by invitation of Maria de Medicis and there received the commission for his celebrated series of pictures of the new palace of the Luxembourg commemorating the marriage of that Princess with Henry IV of France. The pictures were completed in 1625. In 1628 Rubens was sent by the Infanta Isabella, widow of the Archduke Albert, on a diplomatic mission to Philip IV of Spain; and in the following year he was sent on a similar mission to Charles I, of England, by whom he was knighted in 1630. He was also knighted in the same year by Philip IV of Spain. In this year he married his second wife. Rubens himself died in 1640, and was buried with great pomp in the Church of St. Jacques at Antwerp. He was possessed of immense wealth, and built himself a splendid mansion which he filled with the rarest works of art. The pictures ascribed to Rubens are extremely numerous, numbering many thousands, but most were finished from his projects and sketches by his scholars, of

whom, the most celebrated were, Vandyke, A. Van Diepenbeck, J. Van Hoeck, T. Van Thulden, G. Zegers, Jordaens, Snyders and Erasmus Quellinus. Rubens etched a number of works and there are about 1,200 prints engraved by various masters of his works. In the Pinacothek at Munich alone are hung 95 of his works. The works of Rubens are to be found in all the great collections throughout Europe. Rubens is to be considered chiefly as a great decorator and his magnificent compositions are fitted to fill huge spaces of buildings—on account of their massive light and shade and superb colouring. As a painter of portraits he excelled almost every other great painter, but in the deeper mysteries of psychic manifestation, and in religious works he was far behind the ascendency of the great Italians or even Vandyke.

No. **332.** *The Fruit Garland.*

Upon a rocky eminence in a landscape, a group of seven lovely children are carrying a huge garland or trophy of fruit composed of every variety of the choicest and most lucious kinds. This fine work is the original project for the somewhat larger painting in the Royal Gallery at Dresden. The work is finely preserved and is painted with a large hand though well finished. The Dresden painting measures about one foot larger each way.

On canvas, 60½ in. w. x 37 in. h.

It is a well-known fact, that Rubens generally painted a project for his paintings which were of smaller dimensions, and that the larger paintings made from these projects were made by pupils and assistants, which he afterwards retouched. Bryan says "His process was to sketch out his subjects on a small scale, and have them transferred to canvas by his pupils under his own close supervision, finally completing them himself with the vigorous finishing touches which distinguish his work. There was no concealment about this co-operation. In a letter to Sir Dudley Carleton he carefully distinguishes between those which were all his own and those which were only his in part, as "Daniel among the lions." Painted from life. Original by my hand; or, "a Susannah," painted by one of my pupils, but entirely retouched by my hand." And he carefully calls attention to the fact that the retouched pieces are cheaper. The great ceiling in the famous

Banqueting Hall at Whitehall Palace, is composed of an elliptical panel in the centre representing the glory of James Ist, surrounded by smaller oblong panels composed of groups of children playing with wild animals, &c., and similar to the present composition in this collection. These original smaller panels are distributed in various private collections in England and I have personally cleaned and restored several of them and so had every opportunity of closely studying them, including the fine work at High Legh Hall collection in England which is the same size as this. I also examined the great ceiling at Whitehall. The panels were made at least four or five times larger and are very coarse being as it well known, pupils works from the splendid original project. But at a distance, of thirty feet from the ground, they look in ensemble rich and fine, but will not bear close inspection. Whereas the original projects are superb. The large work in the Munich Gallery of the "Garland" is doubtless original, or largely so, but it does not alter the fact that this one is not only genuine, but the original project as the evidence of the painting itself will convince any connoisseur who has studied art.—J. P. C.

No. **344.** *The Assumption of the Blessed Virgin.*

The Blessed Virgin is seen ascending to heaven borne by angels and surrounded by a glory of clouds. The holy dove hovers above.

On canvas, 3 ft. 4 in. x 4 ft. 4 in

In the Chapel of the Seminary.

SALVI (Giovanni Battista), 1605-1685.

Called Sassoferato, from his birth place. Born in 1605. The son of a painter. He is usually classed as a follower of Carracci and is said to have been influenced by Domenichino at Naples. At Rome, where he passed the greater part of his life, he produced a great number of works, one of the best being the altar-piece for the Dominicans of Sta Sabina on the Aventine representing the Madonna del Rosario with S. S. Catherine and Domenic. This picture was stolen in 1901, but was recovered and restored to its place.

No. **99.** *The Madonna.*

Life size, small half length; in the attitude of prayer. The face is slightly turned to the right and over her head she wears a white hood and blue mantle.

Canvas 18 h. x 14½ in w.

A similar work is in the English National Gallery, London.

THE FRUIT GARLAND

SCHOREL or SCOREL (Jan van), 1495-1562.

This eminent painter was born at Scorel, a small town near Alkmaar, in 1495. At the age of fourteen he was placed under Cornelius Willems, in Haarlem. In 1512 he went to Amsterdam, where he became a disciple of James Cornelisz. The reputation of Jan Gossart called Mabuse, who was in the service of Philip of Burgundy, induced Scorel to visit Utrecht. He afterwards went to Cologne and to Spires where he passed some time studying architecture and perspective, then he visited Strasburg, Basel and Nuremberg, where he visited Albert Durer who treated him with great kindness. Afterwards he went to Venice where he joined a number of people assembled for a pilgrimage. On his arrival at Jerusalem he became acquainted with the superior of the monastery of Sion, by whom he was shown the most interesting sites in the city and vicinity of which he made accurate drawings. He painted for the convent a picture representing the "Incredulity of St. Thomas"; on his way back he visited the Isle of Rhodes, where he was received with distinction by the Grand Master of the Knights, and painted views of the city. Afterwards he returned to Venice and Rome, where he was employed by Pope Adrian VI, who was a native of Utrecht. He painted a whole length portrait of His Holiness, and this was sent to the College of Louvain, which had been founded by that pontiff. After the Pope's death in 1523, Scorel returned to Utrecht and lived with Herman van Lochorst, dean of the Minster and painted one of his best pictures, "Christ entering into Jerusalem," which was placed in a chapel of the Cathedral. During the war with Guelders he was at Haarlem where he painted for the monastery of Saint Johns a "Baptism of Christ" in which he imitated Raphael. Many of the principal works of Scorel were destroyed during the troubles in the Low Countries. In 1524, he was ordained and was at first Vicar of St. Johns,

and Canon of St. Mary. He died at Utrecht in 1562. In Scorel's magnificent works is to be found all that is best and most perfect, in draftsmanship, composition, technique and colouring. They all exhibit a large mind, strength of character, and exemplary patience and deep insight into life, philosophy and learning. A certain profoundness with even a tinge of melancholy pervades his immaculate works, the finish of which only a Durer, a Holbein, and a few of the very greatest masters ever achieved.

No. **169.** " *Ecce Homo* ".

The figure of Our Lord is represented on the right stripped of his raiment and seated on a bare stone crowned with thorns. He is looking upwards in the act of prayer. Over his loins is a white cloth. Two figures are seen standing below. The background is composed of Roman architectural ruins. Inscribed on the plinth of the pedestal in base is ECCE HOMO. This remarkable early Flemish work is a fine specimen of the final period of Early Flemish or Renaissance, viz, contemporary with Albert Dürer. The exquisite drawing and intelligent modelling is so fine in the figure of our Saviour as to leave no trace of labour or effort. The other figures are equally strongly and finely rendered, and the buildings are touched with delicacy, and all possess that rare finish and polish only found in the great masters of this period.

On panel, 16½ in. h. x 10¼ in. w.

SCHALKEN (Godfried), 1643-1706.

This celebrated Dutch painter was born at Dordrecht, in 1643. His father was the rector of the college, and when he noted his artistic propensities he placed him in the studio of Samuel Hoogstraten, and after studying under him for some time he went to Gerard Dow under whom he acquired that delicacy of finish as well as the skill of light and shade for which he is famous. He made a reputation for painting small domestic interiors, by

candle light and later aspired to emulate Rembrandt, whose influence he felt. Schalken stands alone as a "candle light painter," and nothing can be finer in that line of art than his exquisitely finished works, which are characterized by a wonderful mellowness and warm golden fusion.

No. **145.** *Saint Jerome studying the Scriptures.*

In the solitude of his cell, the artist who delighted in candlelight effects, has represented the Saint studying manuscripts by the light of a shaded candle which reveals upon the wall a Crucifix. On the table are many accessories including a skull and an hour glass, whilst, at the side of the Saint, is his faithful lion. Through an open space in the upper right hand corner may be seen an evening effect of sky.

On canvas, 34½ in. h. x 28 in. w.

No. **146.** *St. Peter in Prison.*

The saint is represented in his cell with an open book before him in the act of prayer and meditation. His face is turned upwards in supplication. An hour glass is before him, with his emblematic keys. A hanging lamp illumines his face and creates a fine effect of chiaroscuro

On canvas, 34½ in. h. x 28 in. w.

Pendant to No. 145.

SCHIAVONE (Andrea Meldolla), 1522-1582.

He was called Il Schiavone, and was born at Sebenico, in Dalmatia, in 1522. He painted portraits. history and sacred subjects as well as decorative compositions, in a style which bears strong resemblance to Titian, Tintoretto and Giorgione. It is stated that Titian rescued him from obscurity and put him in the way to reach the success of his later years. He was a good colourist and his handling and expression placed him high in the Venetian School. His works are in Hampton Court Palace, and collections in England, the galleries of Paris, Berlin,

Dresden, Munich, Venice, Florence and elsewhere. He died in 1582.

No. **242.** *The Blessed Virgin, Infant Jesus and infant Saint John.*

The Blessed Virgin, wearing a blue mantle nurses the Infant Jesus, with the little St. John by her side.

On panel, 22 in. h. x 17½ in. w.

No. **254.** *"Domine, quo Vadis?"*

A number of figures in a landscape, in which is shown St. Peter fleeing from Rome, pursued by his persecutors when he meets our Lord whom he thus addresses "Domine, quo vadis?" and was answered "To Rome to be crucified again." Feeling thus rebuked for his own pusillanimity, he returned to the city and was shortly afterwards crucified about the year 64 or 65, during the reign of the Emperor Nero.

On canvas, 17 in. w. x 37 in. h.

The family coat of arms of the gentleman for whom the pictures was painted, probably for a church, is in the corner.

SCHIDONE (Bartolommeo), 1560-1616.

This eminent painter was born at Modena in 1560. Although he is generally allowed to have been brought up under the Carracci, his works resemble them but little. He rather appears to have formed his style on that of Raphael in his later mood, and Correggio. Though his colouring is generally of a very much darker scheme, it is generally rich and sparkling. His works have also, in the handling, a breadth and a certain crispness, and through all is imbued a sense of pure joy, especially in his children. He made a great reputation at Modena and was employed by the Duke Ranuccio. He painted several altar-pieces and these with many other works of art, went to the collection of the King of Naples. In the Palazzo Publico, at Modena, he painted the history of Coriolano, and seven emblematical figures in which he

emulated Correggio. His works are extremely rare, in consequence, it is said, of his propensity for gambling in which he wasted his substance and time, and which hastened his decease through losses and grief. He died in 1616. His works are to be found in the principal European Galleries.

No. **166.** *The Immaculate Conception.*

A composition of small full-length figures. The Blessed Virgin is seen front view with her hands in the attitude of prayer, with a halo of stars around her head. Beneath her feet is a half moon, and she is robed in red with a blue mantle.

On canvas 23 in. h. x 19 in. w.

And there appeared a great wonder in heaven: a woman clothed with the sun and moon under her feet and on her head a crown of twelve stars. . . — Apocalypse XII, v. 1.

No. **281.** *The Holy Family.*

Life-size figures representing the Blessed Virgin nursing the infant Saviour with St. Joseph leaning on a book. This magnificent work is a fine example of the painter's art, remarkable for rich colouring and sense of joyousness.

On canvas 35 in. h. x 32 in. w.

No. **288.** *The birth of the Blessed Virgin.*

In a chamber is seated a nurse with the child Mary upon her knee. Other women beautifully attired and variously occupied are present. In the rear is seen the figure of Anna, the child's mother, lying in bed attended by a nurse. This work is a fine example of Bartolomeo Schidones' art.

On canvas, 38 in. w. x 29 in. h.

No. **299.** *The Magdalene in the desert.*

Kneeling in the attitude of prayer with a skull before her surrounded by angels and cherubim.

On canvas, 25½ in. h. x. 19. in. w. In carved frame.

No. **301.** *Saint Jerome.*

In a cave is the saint sitting studying surrounded by an angel and cherubim. Sky and landscape with water fall in distance. Carved frame.

On canvas, 25½ in. h. x 19½ in. w.

SEGRISO.

(This artist is not mentioned in Biographies).

No. **63.** *Martyrdom of Saint Vigilius.*

The saint is represented sunken upon one knee, having been surprised by a man of great muscular form in the attitude of attack, with other figures violently disposed, altogether creating an exciting scene.

Canvas 11½ in. h. x 8½ in. w.

Pendant to No. 119.

No. **119.** *St. Ambrose refusing the Emperor Thedosius entrance to the Cathedral.*

The saint stands at the door of the Cathedral wearing his robes and mitre and holding his pastoral staff, forbidding the Emperor who is prostrated before him, entrance.

These two paintings, 119 and 63, are engraved—the engravings of each are on the backs of the paintings and signed "Segriso pinxt

On canvas 11½ in. h. x 8½ in. w.

S. Ambrose, Doctor and Father of the Church, and Bishop of Milan from A.D. 374 to 379. He was born in the year 340 and died 397. The Church had no more devoted and ardent defender against the attacks and encroachments of the Imperial and secular power, and he was chosen with St. Augustine, St. Chrysostom and St Athanasius to uphold the Chair of St. Peter at Rome. He was at times in danger of being martyred by his foes, but stood fast through all trials, with charity and moderation, though, such was his power over the people, that a word from him would have hurled the Empress Justina and her son from power. So tactical and charitable was he that in the end a court once his deadly enemy was forced to call upon him to save the endangered throne. It was at the time the Arian controversy was raging. The painting represents a striking incident which followed the slaying of certain Imperial officials by seditious Thessalonians, and vengeance was about to be taken. Ambrose made an effort to obtain

clemency, which was virtually promised. Faith was broken and 7,000 of the citizens massacred. Ambrose compelled the Emperor to do penance and would not admit him to the holy rites of the church until he had done so. St. Ambrose in this, as in all other matters in which church and faith were involved, was unflinching. "If you take my body I submit. Take me to prison or to death and I must yield, but I will never betray the Church of God. I will call for no assistance from the people, but I will die before the altar rather than desert it." And this noble declaration reflected the spirit of this great Catholic doctor, and Witness of the Faith.

SIRANI (Elisabetta), 1638-1665.

She was the eldest daughter of Giovanni Andrea Sirani, an Italian painter, born at Bologna in 1638, and was instructed by her father. Her first public commission was won in 1655, when she was seventeen years of age. She was a good imitator of Guido Reni and was already in favour, when she was poisoned by her servant in 1665. In spite of her early death she left a great many works

No. **13.** *St. Elisabeth of Hungary.*

In the right hand corner of a magnificent architectural hall of a palace, the queen richly robed in grey with a dark blue mantle embroidered with fleurs de lis, and before her, her royal crown upon the ground, is kneeling upon a crimson cushion and supplicates the Blessed Virgin who appears in a glory holding the Infant Saviour, while she extends a diadem of stars, emblematic of the reward of those who in the cause of Christ have been faithful unto death.

On canvas, 5 ft. 3 in. h. x 4 ft. 2½ in. w.

The beautiful story of Ste. Elizabeth of Hungary is sufficiently well known and it has been the theme of painter and poet alike. Ste. Elizabeth was the daughter of Andrew II., King of Hungary, and was betrothed at the age of four years to Louis, Landgrave of Thuringia, was married to him ten years later and became a widow in 1227. During her entire life she evinced an aversion to all worldly pleasures and devoted herself to works of religion and charity. Ruling, after her husband's death, she was deprived of the regency by her brother-in-law, Henry, upon the pretence that she was wasting the revenues of the state in alms and charities. She was driven from home, with her three children, without the necessities of life. The great men of the Landgravate chivalrously, intervened and she was again offered the regency and her son was declared heir to the Throne, but she

"renounced all worldly goods and power." After that she lived in seclusion and spent the remainder of her life in works of charity specially devoting herself to the care of the sick affected with the most loathsome diseases. She died in the year 1230 and was canonized four years later.

SNYDERS (Frans), 1579-1657.

An eminent painter born in Antwerp in 1579. He received his first instruction from Hendrik Van Balen and P. Breughel. For some time he painted almost entirely still-life, but afterwards he devoted himself to general painting, particularly animals and hunting scenes. He ultimately became the intimate friend of Rubens. Snyders early works were of dead game and fish, fruit and vegetables and he painted everything from nature as his parents kept a large eating house and he had ample opportunity of studying those objects fresh from market. It is allowed that Snyders was not surpassed as a painter of fruit. In themes of this class, the luscious fruits of the garden, he often increased the brilliancy and contrast of colour by introducing gorgeously plumed parrots or variously coated monkeys. He also depicted in mimicry of human pursuits, bird concerts, and the concert of cats. Rubens sometimes painted the figures in his pictures and he in turn painted fruit and other objects and animals for Rubens which conjoint works are very rare and extremely fine. His stag hunts and combats of wild beasts are unparalleled and for depicting animal nature and rage and fire he has never been equalled. Philip III of Spain commissioned Snyders to paint several large hunting pictures. His works are found in all the great collections of Europe. Vandyke has painted his portrait more than once, and Jordaens also painted figures in his works. He died at Antwerp in 1657.

No. **212.** *Still Life.*

Composition : Fish, earthernware bowl of snails, with roses protruding, Jerusalem artichokes, a bundle of aspa-

ragus, a pomegranate, lobster, red mullet and other fish.
On canvas, 32 in. h. x 29 in. w.

No. **227.** *Still Life. (The concert of Birds).*

A beautiful congregation of various species of birds gathered together in a ruin, in "a Concert."
On canvas, 47 in. w. x 31 in. h.

The painting is so much repainted that until it is cleaned it is impossible to identify the true author. But it is most likely to be by Snyders, who in his earlier life depicted concerts of birds, and such subjects

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SOLÉMENA (Francisco).

He was born at Nocera de Pagani, a small town near Naples. He was the son of an obscure painter. His father had him instructed in classical learning and the boy is said to have passed whole nights in the study of poetry and philosophy. He cultivated also his talent for painting, and Cardinal Orsini afterwards Pope Benedict XIII happened to see his designs when he passed through Nocera and persuaded his father to indulge his son's inclination. After studying two years he went to Naples, where he became the disciple of Francesco di Maria, but left that master to enter the School of Giacomo del Po. He afterwards went to Rome and studied the work of Cortona, Lanfranco, Guido and Maratti. Among his best works are the frescoes in San Paolo Maggiore, others at Naples and Monte Cassino and the "Last Supper" in the refectory of the Conventuali at Assisi. In 1702 he was commissioned by Philip V. of Spain to paint some pictures for the Royal Chapel at Madrid. He was the friend of Luca Giordano.

No. **284.** *A Sibyl.*

A sketch of the fresco now existing in Naples.

No. **285.** *The same.*

Both measure 20½ x 9½.

The word Sibyl originally signified a female inspired or counselled by God. Ancient writers name ten, the most celebrated being the Cumean Sibyl, who is said to have written the Greek Verses known as the Sibylline books, a collection of prophetic writings. A portion of these were bought by Tarquin, King of Rome, and preserved with great care and consulted on important political events. They were destroyed by fire when the Temple of Jupiter was burned. When the Roman Capitol was rebuilt the Senate sent delegates to the Italian and Greek cities to collect what Sibylline verses they could, and about a thousand were retained and preserved and continued to be consulted, remaining longer in authority with the Romans than the "Oracles" did with the Greeks. Even as late as Nero, when the books were again destroyed, they were referred to and the new collection was appealed to by certain Senators in the reign of the Emperor Aurelian, A. D. 270, as to a certain war then impending. When Belesarius (6th cent.) was besieged by the Goths, the collection then existing was consulted and it was found they foretold something about a five months siege which was applied to the occasion. As it proved false in its results the books fell into disrepute. A version still exists in an edition published many years ago at Amsterdam, but the genuineness is disputed, and as the collections at Rome were so frequently destroyed, this is very justifiable.

No. **303.** *B. V. M. and Saints. (The Assumption).*

The Blessed Virgin ascends upon clouds borne by angels. A number of saints are in adoration.

On canvas, 18½ in. x 14 in.

From the Rosa family, Rome.

No. **304.** *Joseph and his Brethren.*

In a landscape Joseph is surrounded by his brethren. Two visions or dreams are seen in the sky. These were what Joseph interpreted for the King.

On canvas 10½ x 8½.

Joseph, son of the patriarch Jacob, and Rachel, excited the envy of his brothers, who first proposed to kill him, but at the instance of Reuben he was sold to slave dealers from Midian (Ishmaelites), who in turn sold him to Potiphar, an Egyptian officer of high position. Joseph by his ability raised himself to the second position in the Empire, and his wise measures saved the people from famine. In the "lean years" his father sent his brothers to buy corn. They did not recognise the brother they had so ill-treated and he by harsh treatment endeavoured to "discover their thoughts" and to make them repent of the wrong they had done him. His feelings overcame him and he disclosed himself to his brothers and provided them and his father with lands in Egypt. He was now their benefactor, and Jacob in his last blessing gave to two sons equal rights with the other brothers, and the two tribes of Manasseh and Ephraim preserved the memory of Joseph among the Hebrews.

No. **385.** *The Supper in the house of Simon the Pharisee.*

Copy from an Italian painting
On canvas, 15½ in. w. x 8 in. h

Simon was the Pharisee, in whose house a penitent woman anointed the head and feet of Jesus. The incident is described in St. Luke's Gospel. The Pharisee desired our Lord to eat meat with him. Then came Mary with an alabaster box of ointment, washed His feet with her tears and wiped them with the hair of her head. The Pharisee objecting to Christ's accepting the services of a woman known to be a sinner was met by the parable of the forgiving creditor. Jesus forgave the woman "Mary's sins are forgiven because she loved much." (Gospel of St. Luke VII.)

No. **386.** *Lot and his family leaving Sodom.*

In a landscape with a burning city of Gomorrah behind, Lot is seen fleeing with his daughters. His wife having looked behind is turned to salt.

On canvas, 11 in. w. x 8½ in. h

Lot, nephew of Abraham, went to Sodom. Having received two angels into his house an attack was made on it, by night, by the inhabitants who were struck blind, and the impending destruction of the city was announced to Lot. He escaped from the devoted city with his family, but his wife looking back "became a pillar of salt." Josephus, the Jewish historian, says this existed in his time.

SPADA (Lionello), 1576 1622.

He was born at Bologna. His parents were extremely poor, and he was placed in the service of the Carracci as a colour grinder. This employment enabled him to pick up some knowledge, and he showed so much capacity for art that his masters admitted him into their academy. His progress was phenomenal, and he afterwards studied under Caravaggio and executed many works and was ultimately retained in the service of Duke Ranuccio until the death of that Prince, whom he did not long survive. He died at Parma in 1622.

No. **257.** "*Ecce Homo*".

Life-size, bust, looking upwards and wearing the crown of thorns.

On canvas 16½ in. h. x 13 in. w.

STEVENS or STEVAERTS (Anthonie Palamedesz), 1600-1673.

His father was a gem engraver of Delft, and Anthonie was born there in 1600. He painted portraits and conversations and was particularly successful in painting groups of figures in interiors, as well as doing so for other Masters in their landscapes and interiors. His painting is distinguishable by a fine taste in colour and composition and an exquisite clearness and handling of the paint.

No. **61.** *The Card party.*

A composition of four figures, two cavaliers and a lady and a boy. On the left the lady, who is richly attired, is listening to a gentleman who is whispering to her. On right the other gentleman is lighting his pipe while a boy carrying a wine ewer points to the table, on which is a pack of cards and a lighted candle which illuminates the scene. Curtained background. It may be noted that the painting of the lady is very much like that of Rubens.

On canvas, 44 in. w. x 29½ in. h.

STOPLEBEN.

(This artist is not recorded).

No. **64.** *Head of an Old Man.*

A head of an old man bearded and wearing a dark cloak turned in profile to the right. His left hand holds a cloak across his breast.

On panel, 13 in. w. x 19½ in. h.

No. **308.** *The Chase by Suabach.*

Painted on porcelain. Small circular.
Marked " chasse sur verre. "

STUART (Gilbert), 1754-1828.

An Anglo-American portrait painter of great talent, was born in the State of Rhode Island, in the year 1754.

He early went to England and was introduced to Sir Benjamin West, with whom he worked for sometime. He showed great ability and profited by contact with the great English painters of the time, and his claims were acknowledge even during the life of Sir Joshua Reynolds. He returned to America in 1793, and resided chiefly in Philadelphia and Washington, practising his profession until 1805, when he went to Boston where he remained until his death in 1828. His mature works are characterised by a masterly breadth of handling and are finely drawn with a richness and purity of colouring, which reflect his training and association with the great masters. Many of his best works were of prominent English personages of rank and learning, and latterly in America his brush was employed upon prominent Americans, including what is considered one of his chief works, that of the first President, General George Washington, of whom he painted several and his daughter painted many after him which were very creditable works. Like Sir Benjamin West and John Singleton Copley (both American born). Stuart owed his success and eminence almost entirely to his English instruction and training as no less to the generous patronage of the reigning royalty and the nobility.

No. **360.** *Portrait of Sir George Prevost.*

Sir George Prevost, Bart., Governor General of Canada, was born in New York 1767, son of Major-General Prevost, who served under Wolfe and was wounded at the battle on the Plains of Abraham. His father was a Swiss, born at Geneva. Sir George Prevost was first Governor of Nova Scotia. His military services in the West Indies were numerous and distinguished though subsequent events proved that he lacked the military qualities which are required in an officer in high and active command. As a civil governor he was more successful. At the outset of his gubernatorial career he showed a conciliatory spirit towards the French Canadians who had, in some measure, been antagonized by the unwise administration of Sir James Craig. Sir George reversed the policy of his predecessor, and his perfect knowledge of the French language enabled him to do this with greater facility through personal contact with the citizens, and he did much to organize the people and confirm them in their loyalty prior to the war with the United States. He made enemies in military and naval circles but,

otherwise, obtained popularity and on his recall the Legislature voted him a service of plate. But the ultimate assent was not obtained in the Council. A court martial was to have investigated his military administration during the war, but he died a few hours after the date of assembly of that body in Great Britain.

SUSTERMANS (**Justus** called sometime **Suttermans**). 1597-1681.

This eminent painter was born at Antwerp in 1597, and was a scholar of Willem de Vos in that city, and of Francis Pourtois the second, in Paris. He travelled through Germany to Venice where he passed some time and afterwards went to Florence, where his abilities recommended him to the notice of Cosimo II, Grand Duke of Tuscany who appointed him his painter and in whose service he remained until the death of that prince when he was favoured with the protection of Cosimo III. In 1623 he was summoned to Vienna to paint the Emperor and Empress, and returned to Florence with a patent of nobility. Suttermans painted history and portraits and in the latter was little inferior to Vandyke. When Vandyke visited Florence he expressed the greatest admiration for Suttermans' works and painted his portrait to honor him and etched it afterwards among his famous "icones". One of his most important works is in the gallery of Florence. It represents the Florentine nobility, swearing fealty to Ferdinand II and he introduced into it the portraits of the most important personages of the time. He died in Florence in 1681. The works of Suttermans are always conceived and composed in a grand simplicity and treated in a large, broad and massive manner. Yet they are justly finished and his flesh painting is the very acme of perfect painting. His colouring was also simple and in the finest taste of constraint, so that his works create a profound impression and always lend dignity to the subject.

No. **140.** *Portrait of a Gentleman.*

This fine portrait represents a gentleman of advanced years of distinguished demeanour, attired in a black brocade velvet doublet, over which falls a fine lace collar with a chain of gold and jewels around his neck, evidently of some order which however is missing, denoting him to be a distinguished personage. It is life size and down to the waist and, turned to the right, he is looking at the spectator.

On canvas, 26½ in. h. x 21¼ in. w.

THORNHILL (Sir James), 1676-1734.

He was the son of a gentleman of old family in Devonshire, England, where he was born in 1676. He early went to London and was placed under the tuition of a certain Thomas Highmore. He made a considerable reputation when he went on an expedition through Holland, Flanders and France. On his return he was appointed by Queen Anne to paint the cupola of Saint Paul's Cathedral which he decorated with eight scenes from the history of the Apostle. He also painted an apartment at Hampton Court Palace, but his most celebrated work is the great ceiling at Greenwich Palace which is a truly magnificent work rivalling the great masters. The great Hall at Blenheim Palace, the Saloon and Hall at Moor Park, the Staircase at Easton Norton and the chapel at Wimpole, also altar-pieces for All Souls, and Queens Colleges, at Oxford are also his. George I. knighted him, and his daughter was married to the celebrated painter William Hogarth. His painting is extremely free, and his compositions and light and shade very fine as well as his colouring being rich and in exceedingly good taste while he possessed a great knowledge of perspective.

No. **184.** *Mythological subject.*

A project for a ceiling. The figure of Juno magnificently robed and crowned and accompanied by her em-

blematic peacock, is shown riding through the cloud-with a river god below and other figures.

On canvas, 22 in. w. x 16½ in. h.

TENIERS (**David,** the Elder). 1582-1649.

It was born at Antwerp in 1582. He had an elder brother named Julian who first taught him, being a pupil of Rubens himself. His taste leading him to landscape art, he was placed under the instruction of Adam Elsheimer at Rome and studied under that master for six years. On his return to Antwerp, where he became a member of the painter's guild in 1606,—he painted great religious pictures, but more and more rural sports, merry-makings, temptations of St. Anthony, fortune-tellers, etc. He treated these subjects with considerable humour and ingenuity, but his son, David Teniers, junior, totally eclipsed him. There is a warmth and breadth about the elder Teniers' works that is pleasant, but they lack the light silvery touch and the clearness found in the works of the younger.

No. **84.** *Dutch Boers drinking.*

Dressed in a white smock and a slouch hat with a pipe in it, a boor is seated on the left and holds a large pitcher of beer on his knee, while he holds up with his right hand a beaker of the beverage with evident satisfaction. On the right, by his side, is a boy dressed in blue and wearing a hat with a feather in it. He is indulging in the "pipe of peace." By the side of the man is a paper with tobacco. Light brown background.

On canvas, 21½ in. h. x 18¼ in. w.

TENIERS (**David,** the Younger). 1610-1694.

This celebrated painter was born at Antwerp in 1610. His father was David Teniers, the elder. There is no record of the year in which he commenced studying art, but doubtless his father was his first instructor of whose

style the son is, in fact, a sublimation. He ultimately worked with Brouwer and Rubens, although no proof is forthcoming. Teniers and Rubens were however intimate friends. Teniers married the daughter of Breughel, who was a pupil of Rubens. He was, after a successful career made Dean of the Guild of Saint Luke, and was appointed painter to the Governor Archduke Leopold William, who loaded him with gifts and commissions and named him director of his picture gallery at Brussels. The Archduke's successor, Don Juan of Austria, the natural son of Philip IV, confirmed Teniers in his post, and even, it is said, practised art under his tuition. Philip IV conceived a great admiration for the Flemish master and acquired those examples of his art, which make the Madrid Gallery so rich in the works of Teniers. Teniers moved from Antwerp to Brussels becoming owner of the famous country house near Perch, the scene of many of his later paintings. In 1663, he took an active part in founding the Antwerp Academy of the fine arts. Teniers died at Brussels in 1694. His paintings are innumerable as he was a most prolific master as well as exceedingly rapid, and nearly every important museum contains one or more specimens of his works. Although his works, which consist of every kind of genre, landscapes, portraits, still-life, &c., are highly finished and are crowded with detail, yet there is a delightful breadth and silvery colouring which creates a marvellous coolness and clearness of atmosphere, and the aim in all his work was either mirthful or humorous. He died in 1694.

No. **44.** *Interior with figures.*

This fine little cabinet gem represents an interior with figures. A beautifully dressed lady wearing a cap with a white plume and a fur robe is playing the guitar while she looks out at the spectator. Upon the table behind is a glass with other objects. Two other figures are conversing.

On canvas, 10¼ in. h. x 8½ in. w.

TITIAN (Tiziano Vecellio), 1477 1576.

(School of Titian. An old copy.)

No. **273.** *The supper at Emmaus.*

Upon a terrace and seated at a table, our Lord is seen in the act of breaking bread and Saint Peter and Saint Simon are sitting on either side of Him. Simon stands behind. A dog and a cat are under the table. The distance is composed by a mountainous landscape.

On canvas, 34 in. w. x 24½ in. h.

After the resurrection of our Lord two disciples, of whom Cleophas was one, wended their way to Emmaus a village some furlongs from Jerusalem conversing with wonder and reverence on the recent events and unknowingly met Jesus, on the way. He expounded the scriptures, from the time of Moses to the Prophets, concerning Himself and rebuked them for their want of faith. And the disciples constrained him to sup with them and as they sat at meat their eyes were opened and Christ vanished from their sight. Returning to the Apostles they narrated what they had seen and heard.

No. **235.** *St. Peter.*

Copy of Titian's, famous work by Hamel.

TIVOLI (Rosa da), 1657-1705.

His proper name was Philip Peter Roos. He was the son of John Heinrich Roos and was born at Frankfort in 1657. He was endowed with genius by nature and encouraged and assisted by an excellent father, who was also a painter of animals. The Landgrave of Hesse in whose service his father was, took him under his protection and sent him to Italy with an allowance, to enable him to study. On his arrival in Rome his application was such that he soon made a reputation. He established himself at Tivoli where he kept a sort of menagerie for the purpose of studying animals more conveniently. His pictures are painted with great vigour and precision and his colouring is remarkably fine though it has darkened somewhat with age. His works have masterly breadth

and strength and his pastoral subjects are rare. He died at Rome in 1705. His works which are always of cattle, are to be found in the Dresden Gallery, Uffizi, Florence, the Louvre, Paris, London and many other public and private galleries.

No. **24.** *Italian Landscape with Ruins and Cattle.*

In the shade of the foreground which is composed of ruins, embosomed in a luxuriance of foliage and overgrowth, a shepherd is resting with his cattle and sheep, and a black mare with her foal are grouped in the centre of the painting; on right is a sleeping dog. In the distance ruins and mountains form the background, with a summer sky overhead.

On canvas, 4 ft. 3 in. w. x 35½ in. h.

No. **134.** *An Italian Landscape.*

In a landscape composed of ruins and trees a gentleman on horseback is seen emerging from a ruined port.

On canvas, 36½ in. w. x 27 in. h.

No. **249.** *A Shepherd and his flock.*

In an Italian landscape in a mountainous country and summer sky overhead, a shepherd is resting with his dog beside him and sheep and goats browsing and resting around him.

On canvas, 37½ in. w. x 31 in. h.

Nos. 134 and 249, are by one of the family of Roos.

UNKNOWN PAINTERS

No. **316.** *La Corne, senr.*

Represented life size standing turned to left but looking at spectator. He wears a cuirass with gold clasps and gold braided belt and a white lace collar. One eye is closed. Plain back ground.

Canvas, 30 in. h. x 25 in. w.

No. **317.** *Mons. L'Abbé La Corne.*

Life size standing slightly turned to the right looking

at spectator and dressed in a cassock. He holds a book in his hand. He was brother of Luc La Corne.

Canvas, 30 in. h. x 25 in. w.

No. **259**. *Landscape* (Flemish unknown).

No. **318** *Portrait of the Venerable Mother of the Incarnation* (unknown).

The Venerable Mother Marie (Guyart) of the Incarnation was with Madame de la Peltrie, the joint foundress and first Superior of the famous Ursuline Monastery of Quebec and was born in the year 1599, of a family distinguished for probity and virtue. An historian of the monastery has said that the piety and innocence of her youth and the trials that she had to pass through during a two years married life, and the admirable virtues she practised during her widowhood while bringing up her infant son, would fill many chapters. A widow at the age of nineteen years she had the rare courage, a few years later, to quit for the cause of God her child, home and kindred to cross the sea, with a handful of other devoted souls to brave the dangers of the wilderness. She came to Canada in 1639 never to leave it, and her work was so remarkable that the process of canonization will doubtless be accomplished. In 1874 the title of Venerable was conferred at Rome. Her life has been written by the Abbé Casgrain and Abbé Chaput and it may well studied for example and encouragement.

No. **152.** *Portrait of Mgr. Guignes, 1st Bishop of Ottawa.*

Life size half length, dressed in episcopal habit and wearing a pectoral cross.

Canvas, 30 x 25.

No. **153.** *Hon. Mr. Chauveau* (Artist unknown).

Canvas, 30 x 25.

No. **159.** *Portrait of l'Abbé Ferland.*

On canvas, 30 x 25.

No. **163.**

A very ancient copy of the original and most celebrated portrait of Our Lord preserved in St. Peters, at Rome. It is inscribed VERA EFFIGIE DEL VOLTO SANTO A.S. PIETRO DI ROMA.

On canvas, 28 in. h. x 20½ in. w

No. **170.** *St. Cirrius.*

An old Spanish seventeenth century painting. The Saint is kneeling and holds an open book in his hand

and a Crosier. He wears a white and a red mantle. Inscribed on painting St. Cirilo.

On canvas, 16½ in. h. x 12½ in. w.

No. 189. *Portrait of Mgr. François de Montmorency*, First Bishop of Quebec and Founder of the Seminary.

See also No. 312, under Champaigne.

Mgr. François de Montmorency Laval, first Bishop of Quebec, was the son of Hugues de Laval, Seigneur de Montigny, and Mde. Michelle Péricard. He was born in the diocese of Chartres, April 30, 1623. The future prelate was first educated by the Jesuits of Lefleche, and his predilection for religion was very early evidenced, and he received the tonsure in 1641. Three years later the death of an elder brother caused the family title and property to revert to him but he renounced both, in favor of a younger brother, his aspirations not being of an earthly nature. Having terminated his study of theology at Paris, he was consecrated a priest Sept. 21, 1647, then being twenty-five years of age. There existed at the time a pious congregation, founded by Father Bagot, and which subsequently developed into the Maison des Missions Etrangères, and the then Abbé de Montigny was one of the association, and his early works in connection therewith show his untiring zeal and determination of character. When, in 1651, the project of sending a bishop to New France was decided on, it was not surprising that M. de Laval was generally regarded as the most fitting selection, though with true modesty he shrank at first from the tremendous task. The Queen, Anne of Austria, herself intervened and entreated the future bishop to accept the sacred office. He finally acceded to the call made upon him, and in May, 1658, he was preconized and received from His Holiness Alexander VII, the bulls which established the bishopric of Petrea, *in pars inf.*, and created Mgr. Laval at the same time Vicar Apostolic of New France. In Dec. 1658, he was consecrated by the Papal Nuncio assisted by the Bishops of Rhodez and Toul, then being thirty-five years old. The young prelate, at the outset met with obstacles which were raised in certain quarters. Mgr. de Laval heeded them but little his duty causing him to acknowledge but one authority of the Holy Father and, in 1659, accompanied by MM. de Maizerets, de Torcapel, Pélerin, de Bernières and the future martyr Father Lallemant, he arrived on the scene of his future great and lasting labours. From that moment the name of Mgr. de Laval, and the history of New France, may be regarded as synonymous. His works as a bishop of the church of God, as a statesman and a citizen struck roots which can never be eradicated. Of high social rank, he sacrified all to exercise the office of Bishop in a comparatively unknown wilderness and set himself to work, with a devotion and zeal not excelled by the missionaries of the earliest ages of the Church, to bring this country, as it then was into the Christian fold. "His name liveth evermore" and his works follow him. The seed he planted has grown and blossomed and borne abundant fruit. It may be truthfully said that no grander monument than the stately and, in parts, venerable pile of buildings

which cluster around the Basilica could be found to "keep his memory green" and remind the passer by of the great deeds in Church and State he performed. He "an sepulchred in such pomp doth lie, that kings for such a tomb would wish to die". It would be impossible to give in a mere foot note to a portrait even a bare outline of the career of Mgr. de Laval, and it would be impertinent to attempt it. But no grander name is inscribed on the annals of Canada, and no biography is better worth studying than his.

No. **223.** *Portrait of Louis Gouverau*

Deputy Paymaster General of the British forces, Montreal, inscribed on a paper on the painting "Montreal, 18th April, 1803." He wears his uniform and is seated at a desk. Artist unknown

On copper, 11½ in. h. x 9 in. w.

No. **241.** *Portrait of Louis Charland.*

Painted in water colour on paper.
9½ in. h. x 8 in w.

No. **240.** *Faust and Marguerite.*

After a painting by Kaulbach.
On canvas, 14½ in. h. x 13 in. w.

No. **251.** *Scene on the Rhine.*

Alpine scenery; an oil painting on paper, English school.
On paper, 25 in. h. x 19½ in. w.

Nos. **173-4.** *Portrait of M. and Madam Hamel.*

No. **188.** *Portrait of l'Abbé H. A. Verrault.*

Life age, half length.
On canvas 24 in. h. x 20 in. w.

No. **220.** *Sir Guy Carleton, Lord Dorchester.*

In military uniform. An English miniature.

Sir Guy Carleton, first Baron Dorchester, Governor-General of Canada, was son of a British General, also Sir Guy, of Newry, Co. Down, Ireland and was born in 1724. He served in the Guards and then the 72nd Foot and fought in the wars in which Britain took so prominent a part on the continent of Europe. He was an accomplished linguist as well as an able officer and for years a close friend of Wolfe, the conqueror at Quebec, with whose army he served as Quarter Master General. Appointed Governor in 1766 he exercised great judgment in conducting the ship of State through stormy waters and solidifying the civil regime. In the year 1775 the American revolutionary,

troops invaded Canada and, ere long, the whole of the country was in their hands save the fortress of Quebec and against that a force was launched, as said by Washington, under the command of Benedict Arnold. He marched by a blazed route available and explored by a captain Montresor, and drawn in 1761. He arrived at Levis in Nov. of that year and, shortly after crossed the river. On the 14th Sir Guy Carleton hearing of the position of affairs hurried from Montreal to Quebec, reaching it on the 19th and at once taking steps for its defence to the last, and preparing for the fourth siege the city had suffered. He had not to wait long for Montgomery joined Arnold shortly after his arrival and commenced to issue bombastic proclamations and dictatorial epistles to Carleton but without the desired effect. He speedily saw that he could not force the surrender of the city by bombardment, not having sufficient means. He determined to attempt to force the position by attacking the lower town, where barricades had been erected, on two sides, he leading one party from the west and Arnold another from the east. The latter made the attempt but found himself in a cul-de-sac and a surrender was the result, their killed, wounded and prisoners numbering 461. Montgomery attacking on the other side was allowed to approach within 30 yards of the position when the defenders opened fire, killing the American leader and twelve others. The siege was however continued, without effect, until May when assistance coming up the river a sortie was made from the fortress, but the enemy left at a hasty retreat leaving artillery, ammunition and provisions behind. In a few months the whole of the invaders were driven from Canada. The scene of the conflict in the Lower-Town can still be seen and in Sault au Matelot Street a tablet marks the point where Arnold's forces were defeated. The spot on which the barricade before which Montgomery was killed is further west. Lord Dorchester's name occupies a lasting place on the page of Canadian history both civil and military.

VAN DE VELDE (**William,** the Younger), 1633-1707.

A distinguished Dutch marine painter, born at Amsterdam in 1633. Instructed by his father and by Simon de Vlieger. Both father and son were established in England in the service of Charles II and James II, from 1677. Each received a pension. The silvery daylight, sometimes deepening into a sunny glow, in this master's works gives them a great charm. He is well represented in the National Gallery of London, the Royal Collections, that of the Earl of Ellesmere, and the Wallace collection and many other famous galleries.

No. **218.** *Marine.* (School of Vandervelde).

Sea and shipping and boats. English School.

VANDYKE (Sir Anthony), 1599-1641.

This great painter was born at Antwerp, in Belgium, on the 22nd of March, 1599. His father was a silk merchant, and his mother, Maria Cuypers, was skilled in embroidery and other arts. Vandyke was apprenticed to Van Balen when he was but ten years of age. He entered the studio of Rubens at sixteen years, with whom he remained till 1620 as his assistant. Although he went to England and worked in the service of King James the 1st, he returned to Antwerp, and by the advice of Rubens, went to Italy to study the great Italian masters, and executed many important works there, as well as maturing his style both in method and freedom, and colouring and dignity of conception. The grand works of Titian had a lasting influence on Vandyke and led him to seek the highest ideals in art. His works are characterised by a richness and depth of colouring, a masterly breadth of handling and an air of great refinement and dignity, and in his religious works he ascends to the highest conception of Divine beauty. He was invited by Charles 1st to England and was loaded with honours and commissions, and lived in London and painted the Court and Royal Family, the aristocracy and learning of the day, and entertained in princely state. Vandyke was indefatigable in his labours, and he left an enormous number of works at his decease.

No. **74.** *Mater Dolorosa.*

The figures composing this superbly beautiful work are about half life size. The dead figure of Our Blessed Lord is seen lying in the centre of the picture upon a white cloth upon the ground, and which partly envelopes the nude body. He is supported by his divine Mother and the right arm hangs over her knee, while the left is held in her right hand. The Blessed Virgin is kneeling and is robed in a dark blue mantle and wears a hood and is looking heavenwards in anguished supplication. An angel clothed in red with clasped hands is weeping

as he beholds the dead Saviour. Other angels, on either side of the latter, are kneeling, praying and weeping. Two cherubim on the left are seen hovering in the sky which is dark. In the foreground are weeds, and the crown of thorns. Behind is seen the lowered Cross with the three fold inscription still affixed to it.

On canvas, 49 in. h. x 49 in. w.

This remarkable painting is an early work of the great Vandyke before he went to Italy and changed or matured his style through the study of the great Italian masters. But even here (in this early work and while still under Rubens) Vandyke reveals his inborn refinement of feeling and the depth of suppressed grief.

VAN LOW (**Charles André,** known as **Carle van Loo**), 1705-1765.

He was born at Nice in 1705. He was the son of Louis van Loo and was instructed by his brother Jean Baptist, with whom he went to Rome, where he studied under Benedetto Luti and learned sculpture under Le Gros. In 1719 they returned to Turin and thence to Paris, where in 1723 he obtained the first prize for drawing and in 1724 the first prize for painting, with "Jacob purifying his house in order to make a Sacrifice to God." He was knighted by the Pope. After his return he became a member of the Academy in 1735, a professor in 1737, director of the Royal Art School in 1749, Knight of the Order of St. Michel in 1751, Rector of the Academy in 1754, Court Painter in 1762, and director of the Academy in 1763. He died of apoplexy in Paris in 1765. His works are to be found in Besançon, Glasgow, Paris (Louvre), Potsdam, and many other galleries.

No. **330.** *The Holy Family.*

A magnificent composition of the Blessed Virgin, the infant Jesus, and Saints: above is seen the Eternal Father with the Holy Ghost descending in a glory surrounded with cherubim.

On canvas, 7 ft. 4 in. h. x 6 ft. 2½ in., oval top.

This painting of the Holy Family is the original which was given to the Seminary of Quebec by the Seminary of Foreign Missions of Paris about the middle of the 18th century, probably when the chapel was rebuilt, for an altar piece, and remained there until the late fire, when most of the paintings were burnt. It was painted specially by Van Loo.

This noble work was the altar-piece of the old Seminary Chapel destroyed by fire. The paintings were saved, though injured.

VARGAS (Luis de), 1503-1568.

He was one of the most eminent painters of Spain of the 16th century, and was born in Seville in 1502. After acquiring the rudimentary elements of art practice he went to Rome to study the works of the great masters, and lived there for 23 years. Soon after his return to Spain he painted a remarkable picture of the same subject as the one in this collection, "Christ bearing his cross", Called "La Calle de la Amargura" (the street of bitterness), which he painted in 1563-8. Criminals going to execution were allowed to stop before this picture to perform their devotions. Louis Vargas was, it is interesting to note, mild. benevolent and charitable, suffering with patience the attacks and injuries of his rivals. He led the life of an anchorite, and at his death there were found in his chamber hairshirts, scourges, and other instruments of mortification. The characteristics of Vargas' works are coincident with the traits of the best Italians. Deep, rich and pure colouring, powerful and free design, liberal draperies and a free and masterly management of paint and light and shade, added to which was a deep appreciation of the highest ideals of expression.

No. **6.** *The meeting of Our Lord with St. Veronica.*

In the centre of the painting the majestic life-size figure of our Lord is represented in the act of bearing His cross to Calvary. Bent, he is turned towards the right and wears the crown of thorns. Around his neck and waist is a rope. On the right is the figure of Saint

Veronica kneeling and looking into the face of the Saviour imploringly while she holds a handkerchief by both hands before him, upon which is impressed the image of the Holy Face. On the left in background follows the Blessed Mother of Jesus bent in grief and with clasped hands. Next to her, to the right, is St. John, while a soldier is calling out and another is sounding a trumpet. On the right is the figure of Simon the Cyrenean. This magnificent work was evidently painted for an altar, and portrays the deepest eloquence and sublimity in the profound solemnity of repressed grief and the sentiment of unearthly peace expressed upon the features of our Lord, in contrast to the concern and excitement and horror of the scene.

On canvas, 6 ft. x 5 ft. 11 in.

St. Veronica was a pious woman of Jerusalem, and tradition tells that she wiped the blood-stained face of our Blessed Lord as he toiled beneath the cross on the way to Calvary, and that the impression of his countenance remained upon the handkerchief.

VECCHIA (Pietro della), 1605-1678.

This painter was born at Venice and was brought up in the School of Alessandro Varotari, called Il Padovanino. He did not adopt the style of that master, but applied himself to the imitation of Giorgione and Borgonone, in which he was so successful that many of his pictures were, and are now, mistaken for that master's works. He painted for the Church of St. Mark in Venice two altar-pieces representing the "Crucifixion" and "Our Saviour driving out the money changers from the Temple." His colour was warm aud tender and he was well versed in the principles of chiaroscuro. He died in 1678.

No. **160.** *On the way to Calvary.*

A composition of nine life-size figures. Our Lord is seen carrying his cross, wearing a blue garment and the crown of thorns. An executioner is leading by a

rope around the form of the Saviour. Behind follows the Blessed Virgin, who with clasped hands is weeping. A man behind wears gauntlets. Further behind St. John and the Magdalen are weeping. Two soldiers wear helmets and Simon assists in carrying the cross.

On canvas, 118 in. w. x 40 in. h.

VELASQUEZ (Don Diego de Silva Y.), 1599-1660.

This celebrated Spanish painter was born in 1599 at Seville. He was educated for a learned profession, but his love of art prevailed and he was placed with Francisco Herrera the elder, to study painting. He subsequently studied with Francesco Pacheco, who so completely appreciated his genius and character that he gave him his daughter Juana in marriage. Velasquez gained greatly by Ribera and Luis Tristan, but nature was his true teacher. In 1622, Velasquez paid a visit to Madrid, and in the following year he was invited to return to the Capital by the Duke of Olivares, who introduced the young painter to Philip IV. Velasquez was established as a royal favourite: he was appointed court painter to the King, and it was in 1623 that he painted a portrait sketch of Charles I, when Prince of Wales. In 1629, Velasquez visited Italy, spending a year at Rome and some time at Naples, where he made a friendship with Ribera. In 1631, he returned to Madrid, and was presented by Philip IV, with a painting room in the royal palace. At the close of the year 1648, the King sent him to Italy to purchase works of art, and it was on this occasion that Velasquez painted his celebrated portrait of Pope Innocent X, now in the Doria Gallery at Rome. After his return the King made him his *Aposentador Mayor*, and decorated him with the cross of Saint Iago. This post rendered it necessary for Velasquez to attend the King in person whenever he left the capital, and it was probably in consequence of the exertions he made in

providing the royal quarters on the occasion of the conference at Irun, in June 1660, which led to the marriage of Louis XIV with the Infanta Maria Teresa, that he was taken ill a few days after his return to Madrid, and died on the 6th of August following, in his sixty second year. He was buried with great pomp in the Church of Saint Juan. Velasquez's art was realistic. It was the nature of Spanish art to be so. The characteristics of his work may be briefly stated as consisting of great dexterity and breadth of handling, with a tremendous grasp of the whole subject worked into and focussed to the grand eclat of illusionment, arrived at by tragic contrasts of light and shade, and a profound weirdness essentially Spanish. The quality of his colouring was a great factor in the wonderful results of effect, through the shadows and dark colours being pure and rich and penetrable; and even the flesh tints and high lights, arrived at either by solid painting or wonderful scumbling, containing the same imperative qualities to produce the impressions and illusion. And it is in these qualities wherein the true and original works of this master may be distinguished from the wretched imitations in many collections on this side of the sea where the jaundiced, opaque, leaden and dead counterfeits tell the story of the picture dealer and fakir and their dupes. Velasquez painted every subject: still-life, history, sacred subjects, genre, interiors, landscapes, all glorious in their thorough masterfulness in revealing the truths of nature through the faculty of the artist-mind and heart. The art of Velasquez is the glory of Spain, though he never expressed the peace of Divine Love in any measure compared to his great brother painter Murillo.

No. **155.** *Portrait of Cardinal Prince Trivultius.*

Standing beneath the portico of a classical building, the stately form of Cardinal Prince Trivultius is shown standing, life-size, and looking at the spectator. He

wears a red surcoat, over his doublet, and a red military hat, and carries a marshal's bâton in his right hand. A white collar and cuffs. He wears very long dark luxuriant hair with moustache and an imperial. In the background a mounted soldier is seen galloping in the distance where the signs of war are indicated. The strong effect of the chiaroscuro together with the determined expression produce a highly dramatic effect. Notwithstanding the deep shadows which prevail, the whole work is luminous and the flesh painting contains the vital characteristics peculiar to Velasquez as well as the wonderful masterly breadth and impasto. The work is inscribed on upper left-hand corner: THEO. CARD. PRINCS TRIWETIVS ARAGONIE. PRO REX. CAPITANEVS GENERALIS, &c. 1643, which inscription is absolutely original and painted when the picture was painted.

On canvas, 44 x 36½.

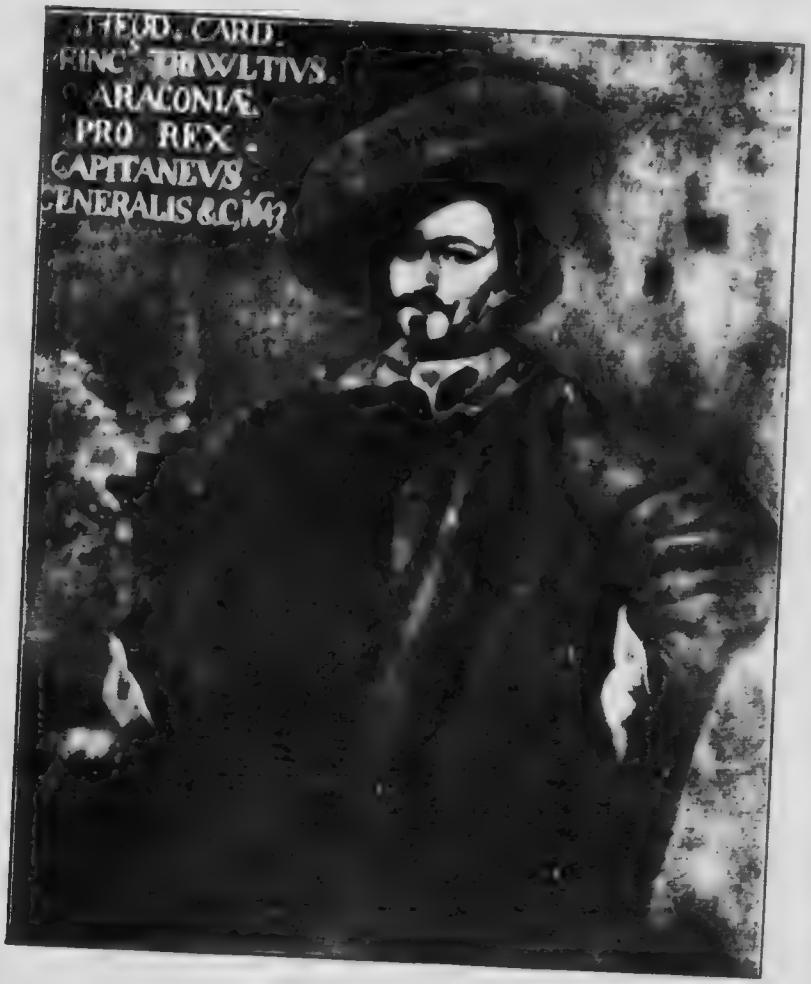
Jean Jacques Theodore Trivulce was an Italian statesman and warrior of great distinction, born in the year 1597. He served with distinction in the army of Philip III, King of Spain, and later received a commission to proceed to Italy for the purpose of engaging the princes of that country to succour Ferdinand II in a war against the Turks, and was rewarded for his efforts with the title of Prince of the Holy Roman Empire. Becoming a widower he entered holy orders and was Legate in the Marches, and Cardinal in 1729, later on returning to Spain. Then he was successively Viceroy of the Kingdom of Arragon (1643), of Sicily (1647), and of Sardinia (1648). He was appointed to the position of Spanish Ambassador to Rome in 1653. He was named Captain-General of the Milanese and was advancing to the relief of Valenza in 1656, then besieged by the Duke of Modena, when he died, in his 60th year. His grandson, Antoine Theodore, died without issue in 1678.

VENETIAN SCHOOL

No. **215.** *The Coronation of the Blessed Virgin.*

A fine composition of a great number of figures arranged in a circle representing the heavenly host. In the foreground angels and cherubim. Strongly reminiscent of Tintoretto.

Portrait of CARDINAL PRINCE TRIVULTIUS



VELASQUEZ

VERNET (Claude Joseph), 1714 1789.

Was born at Avignon in 1714. After receiving instruction from his father Antoine, he was sent to Aix and studied under local artists. At the age of seventeen he so successfully carried out some decorative work for M. de Baumont that his patron raised a subscription to enable him to go to Rome. Upon the voyage he was so impressed with the effect of the stormy sea that he had himself tied to a mast to be able more accurately to observe it. In Rome he had at first to paint carriages for a living, but was shortly able to enter the school of the marine painter Bernardo Fergoni, whom he speedily surpassed. He also studied under Adrien Manglard, Parmini, and Solemena; his subjects then being the ruins, landscapes and costumes of Rome. His landscapes soon came to be eagerly sought after by distinguished French amateurs and by the Italian nobles and prelates. He first followed a manner resembling Salvator Rosa, and worked in that style for the Farnese gallery and Rondamini Palace. In 1745, he married Cecilea Parker, daughter of the Pope's naval commandant. The works he sent home excited such admiration that Madame de Pompadour begged him to settle in Paris. On r turning to France in 1753, he was admitted into the academy and soon after Louis XV commissioned him to paint a set of twenty pictures of French sea-ports. He devoted nine years to this undertaking, but only sixteen were however finished, on account of the war with England preventing any such peaceful pursuit. These were followed by a host of other marine views, and many of them are now in Louvre. Vernet died in the palace of the Louvre in 1789. His works are very numerous and are to be found in most of the best galleries of Europe.

No. **121.** *A seaport.*

A view of a sea-port involved in a grey mist. In the middle distance a venerable castle, upon the walls of which many figures are variously engaged. A ship

rides at anchor. The sun is peering through the mist and lights up the foreground, in which are a number of figures. One is angling, another is handing a live eel to a woman who is holding her apron to catch it in. An anchor, netting and other paraphernalia, including some barrels, upon an upturned one of which is inscribed the painter's signature: C. J. Vernet fecit, Roma, 1748.

Canvas, 25 in. w. x 18½ in. h.

No. 124. *West Indian seaport (Haiti).*

Represents a seaport upon the shore of which is gathered a large number of negroes, variously engaged. Two white gentlemen ride on horseback, several others, accompanied by ladies, promenade. Some municipal buildings, custom house buildings and wharves, face the sea. Some shipping and boats in harbour. A mountain background and a grey clouded sky complete the picture.

On canvas, 25½ in. w. x 24¼ in. h.

No. 126. *A French seaport.*

A fine view representing a seaport in France, in which are gathered a number of warships flying the French flag. On the shore are magnificent buildings and on right an equestrian statue. A fine equipage drawn by two white horses await the distinguished personages who are debarking from a small boat. Many other figures stores and craft.

On canvas, 26½ in. w. x 23¾ in. h.

No. 136. *Scene in the French colonies.*

A sea port with embattled promenade upon which are numerous figures variously engaged and walking. On left is a mountain surmounted by a fort. On right is the harbour with shipping at anchor. In the foreground is a number of figures among which is a nego belabouring another who is upon the ground while a gentleman is interceding through the medium of his walking stick.

On canvas, 26 in. h. x 30 in. w.

Louis XV gave Vernet the commission to paint the series of views of the French ports, fifteen in number, which are now in the Louvre.

Nos. 124, 125 and 136, are painted by one of the family of Vernet.

MARINE VIEW IN ITALY

CLAUDE JOSEPH VERNET

No. 217. *Italian Landscape.*

A ruined tower on sea-shore, a man-of-war at anchor, boats. In foreground two officers making signals.
14 in. w. x 12 in. h.

VIGNON (Claude), 1590-1670.

A French painter, born at Tours about 1590. He was a son of a valet in the household of Henry IV, and was protected by that king's son, Louis XIII, and by Cardinal Richelieu. He went to Italy and adopted the style of Caravaggio, and returning to France became a pupil of Fréminet, whose style he imitated. He died in Paris in 1670. He was an art critic and professor in the Academy. There are by this painter twenty-seven etchings of Biblical subjects. He is said to have left three sons who were painters.

No. 1. *St. Jerome in the desert.*

A life-size figure. The Saint is represented seated in his cell. He is clad in a red mantle. He is turned towards the right and is holding his cross aloft. In his right hand he holds a stone. On the stone upon which he leans are some books and also upon the ground, and some manuscripts and a skull. On the right is the traditional lion.

On canvas, 62 in. h. x 60½ in. w.

St. Jerome (Hieronymus), one of the Doctors of the Church, was born at Strido, in Dalmatia, A.D. 377 of Christ, of parents and untainted by the Arian heresy in the midst of which they lived. He was educated primarily at home and then at Rome under the most celebrated philosophers and teachers. But even then his intense yearning for spiritual things was manifested, and he frequented the catacombs and spent much time at the tombs of the martyrs. Pope Liberius baptised him. As soon as his student days were ended, he returned to Strido and afterwards to Aquileia, and associated himself very closely with the monks then residing in a large monastery there. The famous Rufinus was then his close friend. St. Jerome then went to Gaul, and while at Treves he is said to have commenced to think more seriously than ever of sacred things. He returned to Aquileia, and in company with three friends went to the East. The death of one of his loved companions, and a very serious illness which brought him almost to his end on earth, caused him to renounce all things which had held him from God

and to devote his life to the study of the Holy Scriptures. Spiritually fortified in this resolution he betook himself to a hermit's life in the wilds of Chalcis, the "Thebaid of Syria." (See Nos. 14 15.) Many monks spent lonely lives there, scorched by the sun, ill-clad and scantily fed, pondering on portions of Scripture or copying M.S.S., to serve as objects of contemplation. St. Jerome at once set himself to such scholarly work as the locality afforded. He discovered and copied M.S.S., and set himself to the study of Hebrew. And he was also foremost in combatting the heresies which arose at the period, and his efforts were most effective and he wrote voluminously. So splendid was his work that he was called to Rome by Pope Damasus to deal with certain controversial matters, and also at the Pontiff's command revised the existing Latin translation, and to this task he henceforth devoted his great abilities and his work was a monumental testimony to his scholarship. Later on, going to Bethlehem, he entered a monastery, where he did most of his literary work, and he translated the Old Testament from the Hebrew and privately obtained the assistance of the most learned Rabbis in the task, and the result of his labours was the later translation of the Scriptures which became the Vulgate. The writings of St. Jerome are very voluminous and are constantly referred to. The best edition is held to be that of Vallasi (Verona). The great Doctor and Confessor died A. D. 420.

VINCI (Leonardo da), 1452-1519.

No. **274.** *The Last Supper.*

An old Italian copy of the famous fresco painting in the refectory of Santa Maria delle Grazie, at Milan, and which is lately said to be entirely fallen down and destroyed. A fine copy by Marco d'Oggionno with life size figures (the same size as original) is exhibited in the diploma gallery in the building of the Royal Academy in London. Another copy is in the Louvre, Paris, and also one in the same church where the original was in Milan, all considered contemporary copies. In this painting, however, the painter has introduced a different architectural background.

On canvas, 50 in. w. x 36¼ in. h.

WALKER (J. Rawson).

An English landscape painter born in the latter part of the 18th century. He had a good practice at Nottingham and exhibited at the Royal Academy, at the British

institution and at Suffolk Street, from 1817 to 1865. His art inclined to the poetic school of painting. And his subsubjects, effects and idealization were of Turner's conception and manner.

No. **118.** *A Hunting Scene.*

Represented in an ideal landscape of Carthage, in which the magnificent vista is intercepted by a bridge across a river upon the banks of which are classical palaces. All are involved in a splendid shroud of mist. The richly wooded foreground discloses two hunters. (Ethiopian). A light and sultry summer sky overhead. (Signed, J. R. Walker).

On mill board, 15 x 11.

WEENIX (Jan, the Younger), 1630-1719.

He was the son of Jan Baptist Weenix, and was born at Amsterdam in 1640. He was instructed by his father, and, at the death of the latter, had made sufficient progress to prosecute his studies alone. Though less versatile than his father, he also painted landscapes, animals, figures, portraits, fruit and flowers, and architecture. But he particularly excelled in dead game, in which he may be said to have equalled any artist of his country. In this painting of dead game and trophies, in which were landscape backgrounds, he eventually surpassed his father. And his great name was acquired by his pictures of hunts and dead game. Many excellent examples of his work are in England, where, as in France, and other European countries they command enormous prices. The only example I have seen in any American collection is an extremely fine work on panel in the possession of Mr. Nathaniel Thayer, of Boston. His works have always sold for high prices and their value has steadily and continually increased. He was employed by the Elector Palatine John.

No. **228.** *Still life.*

A composition of dead game : a brace of partridges hang to a basket, to which is tied two smaller birds. The basket hangs to a branch of a tree. On the ground is a bag, a pheasant, ptarmigan and grossbeak. A blasted tree on left and foliage. On right mountainous lands and a summer sky. Painted with great dexterity, fine colour and decorative effect. This painter's works are extremely rare and greatly sought after and only found in the choicest collections.

On canvas, 44 in. w. x 32 in. h.

WEENIX (Jan Baptist, the Elder), 1621-1660.

He was the son of an architect who died when he was very young. His inclination for art was gratified by first placing him with an artist named Micker, and afterwards with Abraham Bloemart, and Nicolas Moeyart. He was a gifted and robust artist and his progress was rapid. When he was eighteen he found himself able to stand alone and painted several pictures which were very well received. In 1642 he set out for Italy. His talents recommended him to many of the principle personages at Rome, and Cardinal Pamphili was among his protectors, and not only favoured him with commissions but settled a pension on him. That prelate wished to retain Weenix at Rome, but his family urged him to return to his native country, which he did after four years. He at once received extensive employment. He practised at Amsterdam and settled himself to live at Utrecht in 1640, and there rapidly acquired the reputation of one of the most distinguished artists of his country. Weenix painted history, portraits, genre subjects, landscapes, animals and dead game, but his forte was Italian seaports, enriched with noble architecture and filled with figures.

No. **19.** *The return from market.*

Life-sized figure of an old woman turned to the left and looking at the spectator. She wears a kerchief over her head and carries on her arm a basket heavily laden with game and a bunch of asparagus, while in her hand she holds a dead chicken.

Canvas: 4 ft. 5 in. h. x 2 ft. 9½ in. w.

No. **147.** *An Italian seaport.*

In a bay on the shore of the sea, amid mountains and magnificent architectural ruins is represented a fair. An alfresco concert is in progress, on the left under a portico. Under a canopy are several figures gathered and in the foreground some peasants are playing dice or pitch, surrounded by all kinds of fruits and vegetables. A man riding a pack-mule rides in and exchanges greetings with a woman who is seated in a chair. In the centre, under a canopy, is a quack doctor with his assistants. Further to the right is a fine fountain, and more figures and some vendors of fruit sitting on the ground surrounded by fruit which they offer to a lady and gentleman, while others rest; and several horses, some mounted, and a mule. In the foreground, a number of peasants are idling. A number of boats in the water near-by.

On canvas, 76½ in. w. x 51½ in. h.

WICKENDEN (Robert J.)

No. **287.** *Landscape.*

Moonlight scene.

On canvas, 18 x 11.

No. **296.** *Spring time of Life.*

On canvas, 31 in. w. x 19 in. h.

WILSON (Richard, R. A.) 1713-1782.

This celebrated master, one of the greatest in landscape, if not actually the greatest of the British School, was

born in Montgomeryshire in Wales. He was the son of a clergyman, and at an early age developed an extraordinary passion for drawing and art, and was sent to London where he was placed under Thomas Wright, who was an obscure portrait painter, and Wilson followed this branch of art at first and made a considerable reputation, but it is entirely as a landscape painter that he ever became a great master, as his portraits were never of a high order. He went to Italy and painted a landscape which attracted Zucanelli and caused that painter to strongly recommend him to abandon portraiture for landscape. Vernet also was struck with his landscapes and offered to exchange one of his for one by Wilson. His progress was rapid and he soon obtained commissions from the nobles of England to paint important works. Wilson's works are characterized by great breadth and grasp of subject and effect, a fine choice of composition and high taste and rich clear golden colour, which exhibit a magnificent mastery, both of art and the laws of nature. His paintings are extremely valuable and ever increasingly so. He died in 1782.

No. **43.** *An Italian landscape.*

In a richly wooded landscape, the shady foreground of which is afforded by a fine clump of trees, are two figures resting by the way-side. The view beyond reveals a beautiful lake upon the farther bank of which is a fine old ruined castle; farther in the distance the background is formed by mountains. A summer sky overhead and all bathed in sunny-light.

On panel, 14¾ in. w. x 9¾ in. h.

No. **171.** *Mountainous landscape in Italy.*

This fine work represents a grand mountainous landscape; and through the valley winds a river, on either bank of which are villages. On the right arises a mountain, abruptly, in a dark mass against the sky, covered with rich foliage. The foreground is composed of trees

and boulders. Two small figures are seen going over the crest of the hill.

On canvas, 29¼ in. w. x 24 in. h.

No. **172.** *A hilly landscape.*

Representing a beautiful spot amid English hills flowing through which is a river crossed by a white stone bridge. The winding road leads to a peaceful hamlet build of rubble and brick with flag roofs. The surroundings hills are richly wooded in summer foliage. The foreground is composed of a natural cascade formed by the river falling over rocks and boulders which impede its onward rush. The sky is overcast. This extremely fine landscape is a very beautiful example of the many phased painter, Richard Wilson, in the touch, handling and the colour, and whole quality obtained by scumbling and glazing.

On canva 9 in. w. x 24¼ in. h.

No. **269.** *English landscape with figures.*

Under the shade of some fine trees a woman with some children and three dogs are resting. In the middle distance some cottages are sheltered by mountains which form the background. A summer sky and a sunny atmosphere cast a mellow tone over the tranquil and happy scene. A very fine example by this master.

On canvas, 22½ in. w. x 16 in. h.

SCHOOL OF ZORG. (Martine Hendrick).

Hendrick Martenszoon Rokes, called Zorg or Sorgh the careful.

These may be sketches by him but lack his finish.

No. **95.** *A Dutch farm yard.*

On left a Dutch farm house with figures working among all kinds of utensils and vegetables, chickens, ducks and

a dog. A man wheels a barrow into a field in which are cows. In the distance a church; overhead a summer sky.

On panel, 18¾ in. w. x 16½ in. h.

No. **96.** *Pendant to foregoing.*

A similar scene to the preceding work (the pendant). On panel, 18¾ in. w. x 16½ in. h.

ZUCCARELLI (Francesco), 1702-1788.

He was born at Pitigliano, Tuscany, Italy, about 1702. He was a scholar of Paolo Anesi, and studied subsequently under Giovanni, Maria Morandi and Pietro Nelli, at Rome. He painted historical subjects but latterly devoted himself to decorations, landscapes with figures which became popular throughout Europe. He stayed in Venice where the British Consul advised him to go to England. He met with great success in England and was employed in many of the mansions and castles in producing his decorative works. One room at Windsor is full of his works and is designated the Zuccarelli room. His works, which are found in most of the best collections, are characterised by their sunny warmth and a certain exuberance of joyousness, his landscapes being touched with breadth and a full and facile pencil. He was strongly influenced by the strong works of Salvator Rosa. He died at Florence in 1788.

No. **18.** *An Italian landscape.*

A wooded and mountainous landscape with castles and ruins and dotted with a rich luxuriance of tree life, with a river flowing through it. In the foreground a group of peasants one of which is mounted upon a mule; various other figures and dogs. Overhead a fine summer sky.

On canvas, 4 ft. 9 in. w. x 3 ft. 6 in. h.

No. **154.** *An Italian landscape.*

In the foreground is a river, the banks of which are richly wooded. A number of peasants and shepherds with their goats. A man with a horse on left. In the distance mountains, with a large castle. Overhead a summer sky.
On canvas, 39 in. h. x 30 in. w.

No. **244.** *Mountainous landscape and figures.*

In the foreground of a mountainous landscape, are two figures mounted on mules led by a man. On the left are two cows driven by two women. A cottage with a woman giving to a beggar. In the middle distance are other figures mounted, a river with boats, a tower, a church, and some buildings. Behind are mountains and over all a summer sky.
On canvas, 52 in. w. x 42 in. h.

ZUCCHERO or ZUCCARO (Federigo), 1543-1609.

He was born at St. Angelo, in Vado, in 1543, and was placed under his brother at Rome when seven years of age. In a few years he was sufficiently advanced to be able to assist his brother, and was employed by Pope Pius IV in conjunction with Barocci, in the Belvedere, where he painted "The history of Moses and Pharoah," "The Marriage of Cana," and "The Transfiguration." These works gained him credit. He was invited to Florence by the Grand Duke to finish the Cupola of Santa Maria dei Fiori, which had been left imperfect by Vasari. He went to France, where he was for a time in the service of the Cardinal of Lorrain. From France he went to Antwerp where he made cartoons of tapestries, then to Amsterdam, and in 1574, to England. He is said to have painted portraits of Queen Elizabeth and Mary, Queen of Scots. He painted Sir Nicolas Bacon, Lord Nottingham, Sir Francis Walsingham and many others. Zuccaro returned to Italy and painted the Patriarch Grimani. He

returned to Rome and was invited to the Court of Madrid by Philip II, who employed him in the Escorial. He died in 1609, at Ancona, in Italy.

No. **243.** *Portrait of a Florentine lady.*

Head, life size, turned to right looking out of the picture, in a red costume.

On canvas, 20 in. h. x 16 in. w.

ZURBARAN (Francesco), 1598-1662.

Born in 1598, in Spain. His father was a husbandman and brought his son up in the same employment, until the boy showed such talent in painting that he was released from the plough and placed under the tuition of Juan de Roelas. He painted faithfully everything from nature. He painted several fine works for the Carthusians of Saint Maria de las Cuevas, as well as the Carthusians of Xeres, on one of which he signed his name as painter to the King, an honour he shared with Velasquez, and, while he was painting the "Labours of Hercules" in the Buenretiro, it is said Philip IV often visited him during the progress of the work, and that one day he expressed his satisfaction by laying his hand on the painter's shoulder, and called him "painter to the King, and King of painters."

No. **268.** *A Monk reading.*

Life size, portrait of a Monk, three quarters view, facing the spectator, wearing the habit of the Franciscans. He holds in his right hand a book of devotions. Some books form the background and on one volume is the letter Z.

On canvas, 22 in. h. x 18 in. w.

No Italian leanings are to be traced in the works of Zurbaran: (though he is said to have founded his style upon that of Caravaggio.) These unite in a typical manner the two main tendencies of the native school namely, fervent ascetism in feeling, and unmitigated realism in its presentment. The heads in his pictures are strongly individualized portraits of monks inspired by fervid zeal. In colouring Zurburan was true to nature as he saw it. He studied

Portrait of a FRANCISCAN MONK

FRANCESCO ZURBARAN—Spanish School

drapery carefully, and the Carthusian brothers in their white habits were favourite subjects of his. His best characteristic is his power of imparting the sense of life to the heads of his figures. He was in fact a great, though not a professed, portrait painter. The earliest important work of Zurbaran was the great altar piece in the Cathedral of Seville, only completed in 1625, though begun some years before. Nearly contemporaneous was his famous picture for the college of St. Tomas, (now in the Museum of Seville), a work of extraordinary grandeur, representing, above, the Eternal, and lower down, amid almost solid clouds, the colossal figures of St. Thomas Aquinas in the centre, and of the four Fathers of the Church beside him, while below kneel in rapt devotion, on the one side the Emperor Charles V with his nobles, and on the other side the Archbishop with his Dominicans. His works are in the churches, museums and galleries of Spain, Munich, Pesth, St. Petersburg, Paris, London, Edinburg, Berlin and other places. The Louvre of Paris formerly contained nearly a hundred paintings by Zurbaran, most of them belonging to the Spanish Gallery of Louis Philippe, which was dispersed in 1853. Zurbaran's works have great breadth and luminosity of colour and the sense of life seems to breathe or permeate his flesh whilst a profound solemnity wraps his subjects.

No. 129. *A Monk in meditation.*

A Monk, of the Franciscan order, is kneeling in prayer. He wears his cowl over his head and holds a skull in his hands.

On canvas, 13½ in. h. x 10½ in. w.

A small copy of the large life size painting in British National Gallery in London.

SALVATOR MUNDI

SIMONE MI

MEMMI (Simoni). Sienese school, 1283-1344.

A contemporary of Giotto's and like him one of the earliest christian painters. His art is characterized by a child-like simplicity, and a sweetness and charm of utter guilessness and rare beauty of colour, not found in any later painters. These early painters worked in tempera upon a prepared stucco ground—generally on panels and often upon canvas stretched on panel. They also used gold for their back grounds, and halos which gave them a rich and mystic atmosphere.

No. **148.** *Salvator Mundi.*

Life size portrait figure of Our Lord represented front view, looking at the spectator. He is depicted with long hair and dressed in a green robe, embroidered with a rich gold ornamental collar, and over which is a greenish loose mantle. A beautiful halo of gold surrounds His head.

On panel—in its ancient gothic frame.

TENIERS (David, the younger).

See page 148, for biographical notes.

No. **361.** *Landscape with figures.*

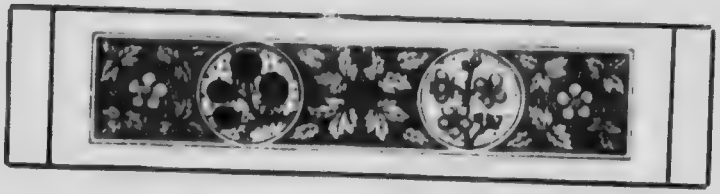
On copper, about 5 in. square.

No. **362.** *Landscape with figures.*

On copper, about 5 in. square.

NOTE.—These two paintings were absent from the gallery at the time of making the Catalogue.

APPENDIX



A SHRINE OF ART

Many noble Paintings, treasures which but few Canadians know their country possesses

(A reprint of a series of critical articles published in the "Quebec Chronicle" and the "Montreal Gazette", before the new catalogue was made.)

By J. Purves Carter

I

Some time ago I noticed in the columns of *The Gazette* a paragraph referring to the National Gallery at Ottawa. Not being previously aware of the conditions surrounding that collection, I paid a visit to the Capital, anticipating a mental treat. But—I will say no more, further than to express the hope that the appointment of the committee, headed, I believe, by Sir George Drummond, to superintend the creation of a real national gallery, will soon be followed by a better state of affairs. I may, however, express a doubt as to whether Ottawa is the best place for the establishment of a National Gallery of Art. In my

humble judgment it should be in some great centre of population and city of importance and contribute to the advancement of a School of Art. But I was told that, notwithstanding the poverty of Ottawa in relation to art, there was really a splendid gallery, not national or even provincial in the strict sense of the term, but available for all who love and wish to study art, and to Laval I turned my steps. I can only say that I was not merely surprised, but delighted, and I have endeavored briefly to put on paper my impressions of a visit to that great seat of learning. I was afforded every facility by the authorities in making my examination of their superb collection.

My attention was first drawn to a painting of the utmost interest to the connoisseur of art, entitled a "Head of Christ," numbered, in the catalogue, No. 148, but without any name attached thereto. This is a work on panel of the earliest Sienese school, and I at once arrived at the conclusion that it was the work of Simone Memmi, one of the rarest and most prized of the early masters of Italy, as well as one of the first painters of the post-Byzantine era, 1283-1344. This picture is painted on italian walnut on a prepared stucco ground and is a striking example of the best mastership of the period, containing, as it does, the higher traits of even much later masters. And certainly it may be said that no living man hath the power to draw as did these great masters of the past. With them it was a cult, an innate strength, which culminated a century later and originated with the Greeks long anterior to the Christian era. Although the manner or impression is archaic, the drawing, as perfect line, exhibits the power due to character. The taste is immaculate and inimitable, breathing the purest poetry withal. It is in this direction wherefor, is impelled the deep and developing appreciation of the trecentists and quatrocentists today. Unfortunately it is somewhat difficult to see this picture sufficiently well to critically analyse the work on account of the height at which it

is hung. It must be painted in tempera, a medium known before the invention of oil painting. Pictures of this period have a peculiar interest of their own owing to the romantic history of the times, and Siena affords a remarkable illustration of this charm of history in relation to art. Siena was the first born of the schools of Italian painting. Its earliest works may be dated from the first quarter of the thirteenth century, and it retained its pre-eminence and stood higher than any other school in the first half of the fourteenth century.

It may be noted that Florence produced only Giotto. Siena produced many masters, Berna, de Tomine, di Mino and others. The old and the new Byzantine schools were both represented at Siena. Simone, born in 1284, was not a Giottoese painter, but purely of the Sienese school. Of him it has been well written that "the beings he creates live and move naturally in a world of their own, a world of subtle beauty, of grace and restfulness where there is no pain, nor sin, nor ugliness: where nothing offends the most sensitive eye, where brave knights pure as Sir Galahad move to and fro in burnished armor, where strength pays homage to saintship where prelates richly vested kneel in adoration: where holy women bearing trophies of their work or their pain, stand wrapt in contemplation... The proof of Simone's genius is that he makes in spite of everything, the world very real to us. Living at a time when in Siena, as throughout Christendom, all that was noblest in the ideals of the middle ages seemed to be dying, he expressed through the medium of his art the ideals of the late middle ages and above all the knightly ideal of the Guelf nobles and princes. And yet Simone was not an artistic reactionary."

The next work which called for particular attention is that numbered 18, and described as an "Italian Landscape", and ascribed to Salvator Rosa. I had heard much about this picture and was much surprised to find that it is not by Salvator Rosa, but by Zucarelli, whose

works resemble those of Salvator Rosa, and who, I may note in passing, is represented at Windsor Castle by a special chamber, bearing his name. I have, however, discovered other works in the gallery by Salvator Rosa not mentioned in the catalogue. Zucarelli's works lack the force and tragical power natural to Salvator Rosa. His paintings have more of a peaceful and rural calm of nature and tranquil aspect His coloring is comparatively insipid, and his touch, lacks that which delights in Salvator Rosa. Francesco Zucarelli was born in Tuscany, about the year 1702, and studied under Morandi and Nelli. After studying historical painting he devoted himself to decorative landscapes, and, travelling to England, became an original member of the Royal Academy. He returned to Florence, where he died in 1778. The example of his work under notice is a fine specimen of his decorative work.

The "Shepherd and his Flock," numbered 24, is a fine example of the Italian school, and is the work of Rosa di Tivoli, but the name of the painter is not given in the catalogue. The proper name of this artist was Peter Philip Roos, and he was born at Frankfort in 1657. He had natural talent and was sent to Italy to study, and he soon became well-known as a painter of nature. He lived in the country at Tivoli, where he kept a kind of menagerie, so as to be able to study animals with greater intimacy. His coloring is good and his dexterous touch exhibits great strength. There are two paintings in the collection, both fine specimens of the work of this master.

The "Interior of a Church," No. 33, described as by Peter Neefs, the Flemish painter of interiors of churches, may be by that artist, but it is not a striking example of his power, the perspective being faulty. The figures, by far the best part of the work, are by Palamedes, neither by Breughel or Teniers. Neef's works vary in quality, the smaller being very fine, and the larger more coarse, but they are found in the most famous galleries. He died

about the year 1661. It may be interesting to note that this painting marks a period when many of the most eminent masters painted interiors of churches. Among these may be noted Steenwyck, De Heyde, Wyck, Witte, Cuyp, Ruysdael and many others.

The next painting of peculiar interest I examined is is that described as "Vine and Grapes", No. 36. No name is ascribed. This painting I indentified as a genuine work by Campidoglio, whose proper name was Michael Angelo Pace, and who was born at Rome in 1610.

He was a pupil of the famous painter Fioravanti, one of the best Italian painters of still life and musical instruments. He was called Campidoglio, because of an office he held in Rome. There is a room containing a large number of his works in the Royal Palace of Hampton Court, near London.

The "The Adoration of the Shepherds", No. 28, attributed to Carreno, is not by that artist, who was a Spaniard, but by the Italian painter Pietro Berrettini, called Cortona, as is also No. 112, described as the "Adoration of the Shepherds", and also as being by Carreno. Berrettini, the well-known and prolific painter, was born in Cortona in 1596. He had great inventive power, and he is classed as a decorative painter of the early decadence. One of his pupils was the famous Luca Giordano, one, at least, of whose works is in this gallery and has not hitherto been identified. Berrettini's colouring is florid and occasionally rich and essentially of a decorative character, though his drawing was often faulty. He was also an architect. These two pictures are both excellent examples of his usual characteristics.

A very fine flower piece, No. 65, is described in the catalogue as being by Jean Baptiste Monnoyer, commonly known as Baptist. He was employed by Lebrun. He first studied in Antwerp, but went to Paris, where he devoted himself to painting flowers and fruit. He worked under Lebrun, and decorated many great palaces in

France and England and died in London. This is a very fine specimen of his work, but is so obscured by dirt and discoloured varnish that its beauties cannot be seen.

The two small paintings, Nos. 72 and 73, described at "Marine", and as being by "Lingleback", a Dutch painter, are certainly not by him, but by Salvator Rosa. Though small, they are characteristic of the precision of his touch as well as the coloring, and the material evidence of his work. Moreover, the scenery is Italian, representing a mountainous country, with Italian ships of war.

The painting No. 77, "Vase with flowers," is correctly described as being painted by De Heem, and is a very fine specimen of this Dutch painter's still life. His works are to be found in the best collections, and represent all kinds of still life—vases, ornaments of gold and silver, musical instruments and other objects of still life They have always been highly valued. His best works are on panel, and he may be said to embody all the best qualities demanded in the higher technique and other branches of painting.

The "Toilet of a Flemish Woman," No. 80, and ascribed to Schalken, a "candlelight" painter, is certainly not by him, but by the more refined painter, Gabriel Metzu, who was born in 1630. He chiefly painted pictures, representing history, portraits and "conversations." His coloring and general ensemble is distinctly refined and his works reflect the greatest mastership and taste.

A small panel, No. 81, "A School in Holland," is by Cornelius Droogsloot, a painter of Utrecht. He painted landscapes with numerous figures, such as fairs, merry-makings, etc. He was born at Utrecht and flourished from 1616 to 1660.

A very rare painting on canvas, No. 83, "Vase and Fruit," by Kalff, is a splendid specimen of that great master of decorative still life, but it is in a most deplorable condition and sadly needs restoring. It is a superbly

painted work, containing all the breadth of handling and fine technique found in the best painters of this class, with a colouring obtained through skilful glazing, which produces the effect of enamel, through a most remarkable finish.

Another extremely interesting work to the art scholar, No. 86, is ascribed to the German school of the seventeenth century. This is, however, a palpable error, as it evidently belongs to the great Milanese school of the early sixteenth century. Judging under difficulties, I should say the painting is by Bernardino Luini or his immediate school. I have a photograph of the same subject, the original differently coloured, but which is accepted by art learning as a genuine Luini. It was in the Doetsch collection and is life size. It represents "Ecce Homo," and the design of this work is precisely the same as that of Luini, of glorious association with Leonardo da Vinci.

A very interesting painting is No. 94, described as "Disciples at Emmaus." It is on wood, oak, and rightly ascribed to Paul Bril, who, though a Dutchman, was employed by Pope Clement VIII, contrary to Italian usage. He was born in Antwerp, 1555, and, after his preliminary studies, went to Italy to learn Italian art. He assisted his brother in his works at the Vatican, where he was employed, and, on the death of the latter, he was given important works to carry out. His celebrated picture painted for Pope Clement VIII, was a grand landscape, sixty-eight feet wide, into which he introduced St. Clement as the subject. Bril died in Rome 1626.

A very striking painting, "Madonna," wearing a hooded mantle, No. 99, and described as of the French school is, on the contrary, most certainly Italian, and painted by Sasso Ferratta, whose proper name was Giovanni Batista Salvi, but who was called by the former name because he was born at the Castle Ferratta. He was sent early to Rome and afterwards went to Naples, where it is believed, he studied under Domenico Zampieri. His style varied on

those of Guido, Albano and Baroccio. His paintings are invariably "Madonnas", of which the present is a typical example. He died at Rome. The picture in question is a very characteristic example of this late Italian master. A small panel, No. 115, described as "The Mystical marriage of Ste. Catherine; Byzantine school of the fourteenth Century," is painted by that rare early master, Margaritone, who was born at Arezzo in 1216. He was painter, sculptor, and architect, and may be considered the earliest transition painter, marking the period when Italian art succeeded the Byzantine. An altar-piece by him is in the London National Gallery. His works, which are painted in tempera, two hundred years before the invention of oil painting are characterized by the child-like simplicity which marks the beautiful works immediately succeeding this period. There is not much idea of modelling or light and shade, and his figures and objects are out-lined with a black line, giving them an archaic and distinctive character

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Leaving the main gallery and passing to the Lecture Hall, I was anxious to see the painting styled "Supper at Emmaus", No. 273, attributed to Titian, and described in the catalogue as being "the original." I was deeply disappointed on finding that it was not by that great master, [illegible] late school work. It is a small painting, about 2 feet by [illegible].8 inches. It may be remarked that Titian very seldom painted small pictures, and that his figures were usually life size. The "Martyrdom of Sebastian", No. 275, and attributed to Salvator Rosa, I was delighted to recognize as an undoubted work of that great painter. "The Holy Family", No. 281, ascribed to Carlo Maratta, I would certainly give to the greater master, Schidone. Two paintings on copper, Nos. 288 and 293, and representing "Return from Egypt" and Tobias and the Angel,"

are without any name given. These appear to be the original work of Paul Brel, the celebrated landscape and figure painter. His pictures were for the most part small and finished with the greatest attention to detail. He was one of the last painters who introduced gold into his paintings.

In the first ante-chamber, I found a large canvas painting, described as the "Apparition of the Angels to the Shepherds," Flemish School, 17th century, and ascribed to Palamedes. It is certainly not by that painter, but by one of the pupils of Rembrandt, probably Vanden Eeckhout, some of whose works were painted in a loose and free manner, like this picture, although it calls to mind a painting I saw in the Clarke collection which was supposed to be a "freak" work of the celebrated Gerald Dou whose signature it bore. This is a picture of great interest belonging to this school.

Another very interesting painting is No. 165 described as "St. Jerome studying the Scriptures," Italian school. It is a splendid original work, but in a terrible condition, by the painter, who Sir Joshua Reynolds ranked with Raphael, viz., Mazzuolo, called Parmigiano, one of whose best works is in the National Gallery, London, also representing St. Jerome. The characteristics of this master's works are great breadth of handling with a rich impasto, roseate hues permeating the flesh and marked by vigorous drawing. The picture "St. Joseph and the Infant Jesus", No. 176, and ascribed to the German school in the catalogue, is distinctly Italian and painted by José Ribera, who, though Spanish by birth, lived long in Italy, and is classed as Italian. The early works of this master are essentially Spanish in character, and true to life, emphasizing nature literally. His second manner, that formed upon the Italian, after his arrival in Italy, is marked by a rich impasto and depth of chiaroscuro incident, with the school of the period, but latterly he embraced the finer qualities of the greater men of the past, especially

Andrea del Sarto, so that his best late works might at a distance be easily taken for the works of that great master himself. There is a magnificent picture, by the same artist of this late period, purchased by the museum of the Wilstach gallery, Philadelphia, representing the death of St. Sebastian, considered one of his masterpieces which might be taken at first sight to be a chef-d'œuvre by Andrea del Sarto himself.

I noticed two fine paintings of birds, Nos. 228 and 227, the first being painted by Juan Hermida, a very rare master, and the latter by Jan Weenix, but both are badly repainted and disfigured, but if properly cleaned would prove to be very fine works. A similar painting, and by the same artist, namely Rosa de Tivoli, No. 24, already described, is also "Shepherd and his Flock", and make capital pendants by this richly decorative master of liberal brush. It is also much repainted.

In the Reception, Hall I noticed a small painting, "Ecce Homo," described as a panel of Byzantine school, XVIth century, but as a matter of fact it is a work by a Flemish master and painted on oak (which Byzantine pictures never were), and is by the hand of the celebrated Jan Van Schoorel, who was born at Schoorel in the Netherlands, 1495, making it a century older than described. The flesh painting of the nude figure of Christ, is remarkable for its perfect modelling and finish, amounting almost to that of enamel and distinctly quasi-classical gothic. A painting of a man, and described as a "Portrait", is correctly assigned to Gainsborough, and is a very interesting and valuable work. It is rather slightly painted, but bears the evidences of his work.

Returning to the main gallery, I would refer to No. 147, a very large painting, described as "A Fair". It represents an Italian seaport, with classical ruins, buildings and mountains standing out against a golden sky effect. It is a composition of numerous figures variously engaged. The painting is facile, the coloring rich and

altogether constitutes quite an important work of the Bambocciate school. As the old catalogue stated, it has been "spoiled by unskilful retouching", but it is not irreparable, as careful and judicious cleaning, to remove the wholesale repaints, as well as skilful relining, would restore this valuable work to its pristine condition.

There are two interesting pictures, cracked and dirty, Nos. 145 and 146, described as "A Monk Studying" and "An Aged Monk Meditating," both by torchlight and both as belonging to the "Spanish school." They are not of the Spanish school neither are they monks, but painted by the celebrated "candle-light" painter, Gotfried Schalken, Dutch school, and represent St. Jerome and St. Peter in prison. Schalken was born in Holland at Dordrecht, and studied under Hoogstrauten, and afterwards under Gerard Dou, until he had afterwards applied himself to the style of Rembrandt. He was essentially, and almost entirely, a painter of candle-light effects, in which he was unsurpassed. Both are very fine works and in a sound condition, but need relining to eradicate their terribly cracked condition, which prevents their being clearly seen and their beauties appreciated.

The painting of "St. John the Evangelist," No. 144, is a well painted and carefully modelled head and coincides with the work of Agnese Dolci, the daughter of the illustrious Carlo Dolci, one of whose paintings was in the Doetsch collection, signed and dated.

There are two noble paintings representing the "Purification" and the "Presentation of the B. V. M.," by Domenico Feti. Both are splendid compositions of figures set in fine architectural surroundings, and richly coloured, with masterly chiaroscuro. These are numbered 138 and 139.

Another painting, No. 126, entitled "The Holy Family," is a painting of particular interest, inasmuch as it is in the style of Pietro da Cortona, but it is signed on a fallen entablature in the foreground: L. Gramiccia P. Pin (pinxit) Vedezia. L. 1771. Evidently the D is repainted

by some incompetent restorer, as there was a hole in the place where the N must have been, as it is, of course, Venezia, that was originally written. I am unable, in the absence of full reference books, to identify this master. A painting near the foregoing, No. 129, representing "A Monk in Meditation," is a small copy of the original life size in the National Gallery in London. A painting described as "Italian Scenery," Milanese School, is distinctly Dutch, and by Moucheron, and a "Scene in the French Colonies" is rightly attributed to Vernet. Another painting, "St. John the Evangelist," No. 127, is evidently the work of Artimisia Gentileschi, 1590-1642. The important work "Jesus Meeting St. Veronica," a large composition, No. 6, and ascribed to Vargas, is magnificent, but sadly needs cleaning before its great beauties can be clearly seen.

The four historical portraits, Nos. 104-5-10-11, and representing Madame Louise (a Carmelite), Madame Victoire, Madame Adelaïde, daughters of Louis XV, and Marie Josèphe de Saxe, Dauphiness, mother of Louis XVI, are all very fine works, by François Boucher, and of great value, but are in a neglected condition, and if they were properly restored would prove fascinating and beautiful works of great value.

"A Landscape in France," No. 100, no painter's name given, is by Salvator Rosa, and really represents a scene in Italy. A painting on panel, of particular interest, representing "St. Jerome Studying the Scriptures," and given to the Flemish school is distinctly Dutch, and by one of the great men very near to Rembrandt, the impasto and handling, as well as its rich mellow colouring, bearing evidence of its very close proximity to that master. It is a work of the utmost interest to art scholars as well as being of great value.

"Elias Throwing His Mantle to Elisha," No. 87, by Albert Ouwater, is a splendid composition of fine colouring and most masterly execution. "The Daughters of Jethro,"

No. 11, by G. F. Romanelli, is a fine brightly coloured and well executed work by this pupil of Cortona, and being signed and dated 1656, makes it of especial interest.

Another painting, No. 10, representing "The Martyrdom", of Robert Longé, is also of great interest. The full inscription at the bottom of the painting is barely discernible, owing to the decayed and discolored varnish which almost entirely obscures it.

A small painting on panel, No. 22, a "Vase of Flowers", is by a Dutch painter. It is signed, but it is impossible to clearly decipher the signature on account of the light in which it is hung. There is no name known in the domain of art as that recorded in the catalogue: "Fiesne". It evidently belongs to the school of Cornelius Kick and Matthew Withoos.

"Angels adoring the Infant Jesus", by Mignard, is a very beautiful work of great charm, and is in a fine original condition only much cracked.

The painting entitled "St. Louis Bertrand", by Pisano, is a portrait of interest. The full inscription is on the parapet below, but it has been painted over, and although just discernible, is not legible. It should be cleaned to reveal the inscription as well as the original beauties of the work *.

The portrait hanging near, No. 42, called "Diana of Poictiers," attributed to Jean Goujon, is a beautiful work of art of the period and is of great value. The painting is by N. de Largillière.

A small painting, No. 44, described as "A young woman playing a guitar", Italian school, is Dutch, painted on an oak panel, and is a genuine work of David Teniers, the younger, but is too obscured by decayed and

* Since this article was written the inscription has been made clear and the picture found to represent B. Dal natius Monerius, a saintly man of the 13th and 14th centuries.

discoloured varnish to admit of critical examination. It is, however, a valuable work.

The fine paintings of life sized figures, Nos. 49-53, representing "Sloth, Pride, Anger, Avarice and Gluttony," by Gerard Honthorst, are superbly painted and works of great value.

The "Portrait of Giorgio Bologna, Nuncio at Paris, XVIth Century," in the Lecture Hall, is a very fine work and very like that Pompeo Batoni. In the same room are two small landscapes, Nos. 277 and 278, with no painter's names given. These are fine examples of the celebrated French painter Gaspar Poussin, the great landscapist of the French school.

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Passing to the first ante-chamber of the Reception Hall, I was first attracted by two paintings, Nos. 177 and 181, designated as "Harem Scenes," and as of the Flemish school. These are by Victor Honorius Janssens, 1664-1739, a painter of interiors and "Conversation pieces" of small size, whose works are very rare and very highly prized.

"A landscape in Italy," Italian school, No. 164, I identified as the work of Salvator Rosa, but it is considerably repainted over. It is his favorite subject, viz: "Italian Banditti" among their mountain fastnesses one with which he was necessarily familiar, having been, if not actually, a bandit himself, at least a protégé of these unpleasant but romantic characters. Another work by Salvator Rosa, No. 263, is described as a "Landscape, mountain and ruins, Italian school."

In the first ante-room, No. 154, the landscape described as "Rural Scene," Italian school, is a very fine work by the same hand as No. 18, in the main gallery, and referred to above, namely, as being by Zuccarelli, though, as I said before, referring to that picture, wrongly ascribed to Salvator Rosa.

"St. Jerome," No. 236, described as of the Milanese school, is distinctly Dutch, and most likely by Both.

In the first ante-chamber the painting "On the Way to the Cross," No. 160, described as Modenese, is from the brush of the prolific painter, Pietro della Vecchia, the Venetian, and not as stated. It was the works of this master that were largely attributed to Giorgione before the advent of Morelli, the Hercules of modern art criticism, who disillusionized the powers that were and changed chaos into order.

In concluding this brief sketch of the contents of this noble collection, my visit to which was "a feast of nectared sweets," I would call attention to the painting No. 242 in the second ante-chamber, described as "The Blessed Virgin, Infant Jesus and St. John the Baptist, a panel of the XVIth century, Italian school," with no author given. This is a fine and most interesting work by the great painter Andrea Schiavone, whose name was Meldolla, and who was born in Dalmatia, in 1522, and died in 1582. His style was founded on that of Titian and Giorgione. It is even said, significantly, that Titian rescued him from obscurity. This fine painting of Mother and Child is soiled by the accretion of ages, so much so that I heard some one remark in sarcasm that it was a coloured Madonna and child; little knowing that they were in the presence of such a thing of beauty, it being literally buried and embrowned by discolored varnish, made opaque by dirt and grime; but underneath, to those who know, how lovely, fresh and beautiful, in all the luxuriance of the poetry and beauty of the truth conceived by the painter's mind! If we could only see this revelation and interpretation of the best that has come down to us in Venetian art—the most noble—a masterpiece as every masterpiece is, bequeathed to us free and full, and imbued with that sweet abnegation akin to that peace which passeth all understanding, and wherein lies the mystery and the power that holds the world spellbound and in awe and which is Art!

II

In my last article upon the great art treasures in the galleries of the University of Laval, which recently appeared in the *Quebec Chronicle* and the *Montreal Gazette*, only a small portion of the collection came under critical notice, as my time was limited. A renewed examination has enabled me, by the courtesy and co-operation of the University authorities, to obtain a great deal more information and I have also made some new discoveries of a character which will, I believe, be of the utmost interest to the world of Art and the public alike.

I would first refer to a painting described in the catalogue as "Portrait copied from Vandyke." It represents the portrait of a gentleman of advanced years, and of distinguished appearence, attired in a black broceaded velvet doublet over which falls a lace collar, with a chain of gold around his neck. This fine work is certainly not a copy but a fine original work painted by the noted Justus Sustermans, whose works have frequently been attributed to Velasquez. His works are characterized by a grandeur of simplicity and refinement, and, in the colouring of the flesh, have a tone begotten of a skilful glazing on a well-modelled impasto. Great firmness of line gives power to his fine portraits which are to be found in the chief collections in Europe. The painting, however, hangs in a very dark corner and its beauties, therefore, cannot be fully appreciated and, what is worse, it is in a very bad state owing to its being under a coat of decayed and opaque varnish virtually hiding the handsome costume depicted.

Another painting which puzzled me is that described in the old catalogue as "Demetrius the Poet", on wood, by "Brownzig." This is a typographical error, as there was no such painter, and Bronzino is meant. On turning the painting round upon the back I found written "Le Poète Demetrius, par le Bronzin." "Le Bronzine"

is the French, equivalent to "Il Bronzino", as the painter is commonly called, going to show that in the catalogue the names "Bronzin" and "Brownzig" are mixed, but for this the poor proof reader, the "pack mule" of literature, is probably alone to blame. The family name of Bronzino was Angiolo Allori. He was born at Florence in 1502 and died there in 1572. He studied under Raffaelino del Garbo and subsequently under Jacopo Carucci, called Pontormo; studied Michel Angelo's works and emulated his strength and style. He was employed by the Grand Duke of Tuscany Cosimo I, and painted him and his family as well as his Court.

In the second ante-room is a "Portrait of a Lady", No. 243, which in painted in Bronzino's school.

A work of the greatest interest is that described as "St. John Chrysostom," French school, No. 141, and this is spoiled by unskilful retouching, and, as a matter of fact, it has been greatly disfigured by partial and clumsy repainting, but it is not irretrievably injured. But what is really of prior importance is that it is not of the French School at all, but by one of the greatest Italian masters, namely, Domenico Zampieri, called Domenichino, who studied under the Carracci and went with Albano to Parma and Modena to study Correggio and Parmigiano. His celebrated masterpiece, "The Communion of St. Jerome," which is now in the Vatican Gallery, has been compared for sublimity and grandeur, to Raphael and ranks as the second painting in Rome. It was painted for the High Altar of San Girolamo della Carità. Pope Gregory XV appointed him his principal painter and architect. Domenichino's composition and design is always grand and his handling and coloring most masterly, the latter being characterized by purity and clearness, with a certain silveriness only attainable by direct handling, that is to say without painting over previous painting, a device which is resorted to by many painters for lack of skill necessary to paint and finish the work forthwith, the painting over

paint being done to correct errors. But the procedure creates the heaviness and opacity observable in many paintings.

All the great painters executed a part of their work at one sitting. Fresco, indeed, had to be painted at once before the plaster dried and could not be retouched, thereby allowing that purity and brilliance so noticeable in all their works. Domenichino was also a painter in fresco. In this portrait is observable all the traits and material evidences of this famous master, even to the canvas itself and its priming.

No. 137, described as "The Assumption", is not Italian, but distinctly French, XVIIIth century. It is the pendant of No. 232, which hangs in the second ante-room and which is described as "The Ascension of Our Lord", Italian school. These two noble works are extremely fine, but are much cracked all over and loaded with grime and brown decayed varnish which prevents their glories being seen.

Turning to the Dutch school, of which so many really fine and valuable works abound in these galleries, particular notice may be drawn to a painting on panel, No. 82, described as "A Hunting Scene in Holland" (on wood) XVIth century (this should be XVIIth century). This painting represents a hunt with a number of figures mounted and on foot with several dogs of different breed and a dead hare in the foreground, with a hilly landscape forming the background and a bright sky overhead, and the painter is no less a master than the celebrated Albert Cuyp, whose works were first appreciated by the English collector and where (in England) his finest and rarest masterpieces are still treasured. His great masterpiece adorns the noble gallery of the Marquis of Bute's London Mansion. Albert Cuyp was born at Dortrecht, in Holland, in 1605. He studied under his father and painted everything: landscapes with figures, and cattle in the morning and evening, and in winter and summer,

sea pieces, river scenes, birds, and still-life. In like manner, horse fairs, interiors of stables, and other interiors, battle scenes and portraits, interiors of churches, flowers and fruits, as well as etching, and, as Bryan says, he may be called the most universal painter of his school. Another very rare work of this great master in this gallery is No. 59, representing a "Winter piece on panel." I identify this, beyond doubt, as being by Cuyp. The panel is, however, cracked in two, and the surface is exceedingly brown with grime and discoloured varnish.

The delightful little painting described as a "School in Holland" is painted by that charming Dutch painter, Joost Cornelius Droogsloot. There is always a pathos in his delightful works which are imbued with the spirit of kindness and the love of humanity in its suffering and commiseration. He loved to paint the humble, the poor and the wretched; rich burgomasters giving bounty to the congregated poor, the crippled and the ragged, so beautifully painted and invested with a sunny-atmosphere, which seems for the moment to reflect complete happiness, and he never failed to introduce some quiet innocent humour to give that touch of nature which shows the bright side of human life. The two present instances bear out the truth of this sweet and gentle motive of the philosophic mind and heart. His touch, impasto and clear colouring are inimitable, and his works are highly prized in the best European galleries. He was born at Utrecht and flourished from 1616 to 1660. He was made a regent of the Hospitaliers of St. John.

Nos. 67 and 93 are two extremely fine and valuable paintings by the celebrated painter Van der Meulen, and are described as an "Episode of the Thirty Years War," Flemish school, and "Battle in the Lowlands," Van der Meulen, respectively, and rightly ascribed, except that they are Dutch and not Flemish. Nothing can be finer than the painting of horses and men in combat. The composition and the handling are exquisite, and the

colouring, aerial perspective and atmosphere superb. Both are, however, terribly cracked and falling to pieces.

I referred before to No. 83, "Vase and Fruit", by Kalf, but as it improves on acquaintance, I cannot refrain from praising its exquisite beauties. For masterly design and painting, revealing as it does, the very acme of the painter's technical skill, it is a unique and priceless work of still life.

Another painting of rareness and value is No. 61, described as "Gleeful Bacchanals", Stevens, is an interior with cavaliers and ladies playing cards; it is a splendidly painted work by Palamedes Stevens, who died in 1638, aged 38, so that his works are rare and valuable. He is the painter of the figures of the "Interior of a Church", by Peter Neefs, mentioned in my last article upon this gallery.

The painting described as "Jesus on the Cross", No. 29, is a fine work, but it is too cracked and obscure to allow of a fair examination. But until it is cleaned it is impossible to state definitely who is the exact master.

The magnificent work entitled "Religion and Time," Spanish school, is Italian, and the master is Francesco Albano, who was born at Bologna in 1578 and died 1660. He belonged to the School of Carracci and Guido, and was celebrated as a painter of historical, religious, allegorical and mythological subjects. The angelini are superb, as are also the other figures. Albano delighted in painting children, his own serving him as delightful models.

Coming to a very important work, the fame of which has extended beyond the limits of Quebec, is the painting No. 74 and described as "Mater Dolorosa", Vandyke. I have given a deal of attention to this painting on several occasions and have approached it with a feeling of trepidity, inasmuch as I had at first misgivings as to its originality and authorship. I have now found out the reason and cause of this act of apprehension at first

acquaintance. It is because it has been badly disfigured by some incompetent restorer who has cruelly bedaubed it in many important places. The heads and hands have suffered greatly, so that the true beauty is sadly marred. These disfigurements can be safely removed, leaving the original work of the master intact and perfect.

As to the painting itself, I am certain that it is really the genuine work of the great luminary of the Flemish school Sir Anthony Vandyke, but it was painted long before he was Sir Knight. The expression of the features of the dead Christ is most impressive, as is also that upon the sorrowing Mother and the attendant Angels. The painter had evidently at heart that wonderful and mysterious poem "Stabat Mater Dolorosa," a hymn which has influenced all people, even those differing in creed from the author. As Dr. Philip Schaff, a Lutheran Protestant, has said in the course of an eloquent tribute to this wonderful composition: "It is Christ's sufferings which were reflected in Mary's agony, as it is the heavenly beauty of the Christian Child which shines on the face of the Madonnas of Raphael," and in the course of a further reference to the subject of this hymn he quotes a German contemporary as saying with reference to it: "The loveliness of sorrow in the depth of pain, the smiling in tears, the childish simplicity which touches the highest heaven had to me never before risen so brightly to my soul. I had to turn away my tears, especially at the place:

> '*Videt suum Dulce natum.*
>
> ... .
>
> Saw her son's meek resignation
> As he died in desolation
> Yielding up his soul to God.'"

But while I am now convinced that it is undoubtedly an original work by the great master, only, not as we are wont or apt to look for in him or associate him in our minds, but as an early work, the work of a very young

man, still studying in the studio of the great Rubens, and exhibiting all the evidences of the faithful enthusiast seeking for the truth or perfection, for absolute beauty. For overpoweringly striking is the sculpture-like adamantine hardness and chiselled precision of the dead body of the Saviour, exhibiting actually *rigor mortis* in all the painful gruesomeness of reality, but, to make amends, however, allowing the display of a marvellous knowledge of anatomy, of a power of drawing and wonderful modelling, as wonderful a colouring and chiaroscuro and all the equally wonderful technique that should make possible the greater man yet to be when he should grow and develope in wisdom and become "The man whom the King delighted to honour" as well as dearly love.

But even in this early work, which is even earlier than the fine "Venus and Cupid," I discovered in the celebrated Lambert collection, to which the same critical remarks apply, but always only forecasting the greater men yet to be, as a rainbow does the brighter day to come, when his guiding star should lead him to another teacher, who spoke in words mightier than in letters of lead, because the painter's art can describe feelings and thoughts subtler than words, more subtle than the sweetest music, and reveal the otherwise indescribable mysteries of the psychic being. And, as, therefore, kindred minds wend on and meet together attracted to the goal of the All-Beautiful as by a magnet, or impelled as rivers to the ocean, so he saw in Titian the mighty, the grand, the sublime; and followed him into his kingdom of eloquent thought and more eloquent feeling where he might fathom the depths of sorrow and grasp the pearl of truth so as to reveal it as a divine message unto eternity in the nobility of the repressed expression of the beauty and holiness of abnegation or sacrifice. For it is in this that Vandyke learned from Titian all that is noblest in art, and all that the power of art can reach in the innermost depths of the mystery of the soul, and which was

consummated in that miracle of art, known as "The Entombment," in the Louvre, wherein the perfect and absolute have been vouchsafed

Whilst referring to Vandyke, I might incidentally remark that the painting of the Crucifixion in the Basilica, most beautiful but greatly obscured, is a work of the same early period, but the group of life-sized figures, representing the Immaculate Conception in the same noble and historical edifice, is a specimen of the painters art, to be identified with his later manner where softness, mellowness and grace, golden colouring and loveliness even in death, marked his advance.

The painting No. 20, described as "The Coronation of the Virgin", Tintoretto, is not by that master but by Sebastiano Ricci, or, as he is sometimes called, Rizzi. He was born in the Venetian State. Several of his finest works, which are of enormous proportions, adorn the royal palace at Hampton Court in England. He emulated the style of Paul Veronese, and his sketches and smaller works might be taken for those of Veronese, but for a certain heaviness and redness of color which he acquired from his early association with the Bolognese school. He was essentially a painter of grand decorations, of which the present painting is a sbozzo for a larger work to be carried out for a ceiling. He was much employed by royalty and the nobility of England.

Another work by this master is that described as "Simon Magus", XVIIth century, Italian school.

A "Flight into Egypt", No. 270, on panel, described as "Allegory", Sardinian school, is really a genuine and very fine work by Salvator Rosa.

No. 260, described as "St. Anthony preaching to the Fishes", is a work by that charming master and pupil of Albano, Pietro Francesca Mola, who was born near Milan, but went to Bologna and studied under Albano, whose sweet style he emulated.

A very fine work representing "St. Peter in Prison",

life size, No. 252, (second ante-room) and described as Italian, XVIIth century, is by José Ribera, 1588-1656, called "Lo Spagneletto" (the Spaniard), who spent a deal of his life in Italy, and became much influenced by the best Italian masters. This picture is an early work in his Spanish manner.

No. 254 is described as "A Portrait" and is evidently a mistake, as it represents in a composition of six figures, "St. Peter in Prison" with our Lord appearing. It is a magnificent composition of the Florentine school, and painted by Jacopo Carucci called Pontormo.

No. 261, described as "The Reading Woman," Flemish school, is a most interesting work of the finest quality, as well of great value. As far as its obscure condition will permit, I should identify it as a work of Van der Meer, of Delft, born 1632 and died 1675. He is ranked as one of the best masters of that school.

Another work of particular interest is No. 6 "On the way to Calvary," is described as "Jesus meeting St. Veronica", Vargas. This is a most magnificent work of the deepest eloquence and sublimity. The extremely fine colouring and the draperies and several of the figures can, however, hardly be seen, but the face of Our Lord, who is bent beneath the weight of the cross, wears the most eloquent expression of suppressed sorrow which, together with the general pose, the hands and the expression of St. Veronica and the Blessed Virgin make this one of the noblest works to be found in any gallery. It is a very large painting and evidently designed for an altar. Louis Vargas was born in Seville in 1502, and died in 1568. He studied in Italy especially the works of the great Venetians.

A large painting in the first ante-room, No. 151, described as "Apparition of the Angels to the Shepherds", Flemish school, XVIIth century (Palamedes), I mentioned before. It is distinctly Dutch and of Rembrandt's school.

No. 47, described as "A Fair", by Monnix, and men-

tioned in my last article, is one of those large compositions representing Italian seaports in which Jan Weenix excelled.

A large landscape, No. 244, described as "A landscape in Italy", Italian school, I identify as a very fine work by Zucarrelli.

A painting of extreme interest is No. 87, described as "Elias throwing his Mantle to Elisha" (Ouwater), I mentioned before, but omitted to state that it cannot possibly be by that master, as he was living in 1480, whereas the painting is that of the XVIIth century. Moreover Bryan says, "No picture can certainly be pointed to as his". After carefully examining the work, I feel certain it is a fine original painting by no less a master than Philip de Champaigne, who was born in Brussels, 1602, and died in 1674. The characteristics of de Champaigne's works are generally light decorative colouring with a sweeping action and masterly composition and a charming sense of atmosphere. His flesh painting is as dextero. as it is inimitable. He went to Paris at the age of 19 and became intimate with Nicholas Poussin, whose works he emulated though he did not imitate. He painted a full length portrait of Cardinal Richelieu as well as that of Louis XIII crowned by Victory. He was celebrated for his fine rendering of hands, and, in the collection of the Earl Spencer at Althorp, there is a portrait of an Ecclesiastic in which the hands are a most remarkable piece of painting. The painting in this gallery contains all the traits of this superb master. It is a happy discovery, as several of his fine works were destroyed in the most lamentable fire which consumed the Chapel of the Seminary some years ago.

Another really important discovery is that of No. 128, described as "The Adoration of the Shepherds", but no name given. It is undoubtedly a fine and genuine work by that great old Venetian, Jacopo Bassano. The figure of St. Joseph seated is extremely fine, and there is a breadth

of handling and as plendor of colour which gives grandeur to this fine work. Bassano was so named from his birthplace, his proper name being Jacopo da Ponte. He studied under Titian and Bonifazio at Venice and developed his own peculiar style which is always large and decorative. The dates of his birth and death being 1510-1582.

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Many paintings of great value are contained in the Chapel of the Seminary, and among them I found one of extreme interest and value which is not even mentioned. It is painted on panel (tondo)) round. It represents the Holy Family and hangs in the fourth chapel near the sanctuary. It is painted by Giovanni Antonio de Jacopo Tisoni, better known as Bazzi. His works are invested with an atmosphere of most solemn poetry, and his colouring, whilst being rich and pure, is at the same time delightfully subtle. Leonardo da Vinci's influence upon him when still young, deepened and strengthened by contact with the great Florentine and his pupils; and his biographer, speaking of him, says : " The first scene of the series depicting the swooning of St. Catherine is well realized and finely painted. Artists and physiologists have united in praising the figure of the fainting St. Catherine. Outside the works of Michel Angelo and of the Great Venetians, there are few figures more finely modelled in the whole range of Italian art. He was a friend of Raphael and his portraits appears beside Raphael's in the latter's famous work, the School of Athens."

Another extraordinary work in the chapel is that representing St. Martin, by Salvator Rosa, a truly magnificent work. I also noticed an " Assumption " described as being by " Le Brun." But the work is engraved as a well-known Rubens, but it is in too dark a situation to speak with certainty as to its being an original. Other paintings there include several magnificent works by

Le Brun, one by Carlo Dolci, at least two by Guido, and many others.

* * *

Although far from having exhausted this magnificent field of art, I would not miss referring to another painting which is of extreme interest. Unfortunately it is so obscure that one can hardly distinguish some of the details, and its great beauty of colour is entirely veiled. It is that numbered 17, and described as "Martyrdom of St. Stephen," school of Padua. I am sorry to have to differ again, but it is certainly not Italian, but distinctly Flemish and by a master of the Rubens-Vandyke school, most probably Van Balen, the master of Vandyke who painted the same subject. It is well designed and the colouring, could it be seen, must be rich and superb. The posture of the Saint, who is kneeling, wearing a crimson dalmatic, with clasped hands and face inclined heavenwards, is very impressive. He sees the Eternal Father and Son, in glory, whilst behind him stands an unclothed frenzied figure holding in both hands a huge stone, about to hurl it at him, whilst others are scrambling wildly for stones to aid in the murderous tragedy. In contrast, on the other side stands a stately figure, probably meant to represent Saul, then the ravening wolf, soon to be the zealous shepherd, with his back to the spectator, pointing out the crime to a mother and child and a group who are horror stricken. On contemplating this magnificent work, one instinctively thinks of the grand lines of Tennyson in "The Two Voices," in which, referring to St. Stephen, he says :

> "He heeded not reviling tones,
> Nor sold his heart to idle moans
> Tho' cursed and scorned and bruised with stones.
>
> But, looking upward full of grace,
> He prayed, and from a happy place
> God's glory smote him on the face."

* * *

Finally although there are still many works remaining that deserve mention and due appreciation, I have omitted none of the more important from what I feel to be a fair criticism and eulogy. It has been a labour of the keenest interest as well as of the greatest delight to have been given the privilege of making so exhaustive an examination of this fine gallery and I trust the result of my research has thrown at least some new light upon a collection of so great importance, as it is of universal interest, and claiming as it justly may, by its natural right, to stand henceforth not only as one of the oldest art collections in the American continent, but as the most historical, shrouded in the romantic and stirring events of the past, as well as it truly is one of the finest yet extant. And out of which, like an old orchard still bearing good fruit, let us pray this source of intellectual enlightenment and refinement will ever continue as a perpetual fountain, whereat the tired pilgrim may continue to slake his thirst as well as to rest in the rapt contemplation of the beautiful. For it hath been said that the life of a nation manifests itself in its art. For art is morality, and that which is not Moral is, therefore, not Art.

* * *

Here are exhibited priceless treasures, destined to probable destruction, should a conflagration take place in or around the University. These masterpieces, products of some of the greatest painters, if destroyed, would be an irreparable and national loss. Immediate measures should be adopted to prevent a possible calamity.

Fifteen years ago we know what ruin was wrought when fire destroyed the Seminary Chapel, with all its artistic treasures. Why not prevent the recurrence of such a mournful catastrophe, by prompt and active co-operation? Surely there is enough and more than enough, of public spirit in this City and Province, if once aroused.

to help the University Authorities to build a fire-proof museum where these magnificent paintings could be safely installed and remain on view for the benefit of artists, students and visitors.

III

At this most auspicious time *, when the whole civilized world is turning its gaze on Canada, now that the unprecedented celebration of her tercentenary is in progress at the ancient capital of Quebec, that veritable Queen of Cities, steeped as she is in the most stirring and glorious events in history, as well being blest by nature with a site and surrounding grandeur that are unparalleled for rare beauty, it may be deemed opportune and appropriate to expatiate upon the general theme that is absorbing the earnest attention of those who have the true welfare and righteous ambition of the nation at heart. Moreover it is at a time when action is not only freely invoked on all sides, but when steps have actually been taken with the most wise foresight to bring about a practical and lasting benefit out of this glorious and historical occasion.

In no other country is there such perfect Freedom and Liberty so entirely enjoyed generally, as well as by its every individual subject, as no other country on earth is blest with that greatest of blessings, namely, that of being able to devote itself unfettered by the cares and anxieties, as well as the ruinous expense, through taxation, of maintaining vast armies and navies; and with such a start and such opportunities, with such boundless resources, and given a faithful, loyal and moral people, there is no reason why Canada, free, to cultivate the gentle arts of peace, while she will not be less brave than those who cultivate the art of war, should not reach that goal of

* This article was written during the period when the great Laval and Champlain celebrations were being held in Quebec, June and July, 1908.

perfection and true greatness, which through the lack of these priceless opportunities, has caused other nations to seek it in vain.

The recent celebrations in Quebec were not a mere passing event or passing show, but a great national triumph, a triumph of civilization, and as such a real and acceptable tribute to Heaven, for it shows the result of national growth and aspiration, the outcome of an acknowledged high morality, as well as a wise and beneficent rule, thereby exemplifying the true use of a monarchy which upholds Religion and Justice as the first principles of Liberty and Freedom.

It would have been beyond the power of man to have conceived such an ideal site for a City of Learning as it is of Religion, as Quebec is in fact. It is a spot wholly calculated and favourable to inspire, where the sight of genius can gaze into immensity and its glories and so draw in conceptions and ideas of Beauty and the splendour of the wonders of God. It is an ideal spot for meditation, commune and deep study. Think of London and Paris as great centres of study and learning and art; of Oxford and Cambridge whose great universities occupy whole cities, and, beautiful as they are, how they all lack such an ideal site as Quebec affords, as a blessing to its clergy, professors and students. Quebec as a great seat of learning and culture and an art centre should be protected in every way and revered as Oxford and Cambridge are protected and revered, to the absolute exclusion of trade and commerce; at least such as factories and mills which would deface its superb beauty and constitute a lasting shame. The idea has gained ground to build an art museum and gallery, as a perpetual commemoration of practical good, and out of the largeness of their heart, and a proof of their devotion to the high cause and the country's good, Laval has most generously offered their priceless and historical collection of paintings as a national gift for the public good, if a suitable building be erected, and

bearing in mind that money cannot buy really genuine and fine paintings to-day, hardly at all, to purchase this gallery or to collect the contents of the collection would be impossible, and if it were possible the sum required would be a prodigious one.

In view of the far reaching results and influence, in the adoption, fostering and the disseminating of the Fine Arts, it is well worth while giving a matter of such vital and national importance every possible consideration and it is in the effort to promote this laudable end that I am impelled to submit a general sketch of the great Art movement and its growth in England, as well as an idea of the scope and the results of its operation, as well as its power as a factor in the true progress, uplifting, and development of a nation.

From the time of George IV till the early Victorian days, art may be said to have become extinct as far as production of great works were concerned, and almost entirely as to manufactures and the trades; for never was the standard of the arts and crafts as applied generally, at a lower ebb than that antecedent to the first great International Exhibition of 1852, the original and forerunner of all the many succeeding exhibitions. It is true the National Gallery was already founded and had its building which also sheltered the Royal Academy at the same time, but both these had little effect on the taste of the general public who, after all, are the workers and the backbone of the community. It will be à propos, in tracing the establishment of the art institutions in England, on a scale that may be considered in its scope as national in its outreaching and influence, to quote from earlier contemporary writers, touching upon the origin of this wonderful movement, which should in little over 60 years have transformed Great Britain and her people and her manufactures.

Sir George Beaumont, who was not only a Royal academician and painter of note but, a man of great learn-

ing and the highest taste, and of whom Richard Wilson said: "I do not conceive his colouring to be his prime excellence: yet it is frequently sweet and airy, solemn and grand, as the subject required, and seldom or never out of harmony."

On his return from abroad, says Allan Cunningham, Sir George spoke with much freedom of the excellences and defects of the great masters of Flanders and Italy. This was reckoned heresy by some of the English painters, and by none more than by Reynolds, who was never willing to see anything but perfection in the conceptions of Michel Angelo, and the colouring of Titian. It is true that Beaumont was not a professor of the science and mystery of art. He belonged to no school of painting, and was not therefore interested in maintaining the infallibility of any master at home or abroad; but it is also true that his fine education and dignity of mind raised him above all such prejudices of judgment, and made him one of the truest critics on art of his time. One of the objects which Sir George Beaumont had most at heart was, the establishment of a National Gallery for paintings. From the year 1818 to 1824, he held many conversations with men of taste and influence on the subject, and more particularly with Lord Dover, who concurred in its expediency and urged it publicly in the House of Commons, and privately to the ministers, especially Lord Liverpool. "Assure the government," said Sir George, "that I will give my own pictures to the nation, as soon as there is a proper place allotted for their reception." This splendid bribe, no doubt, had due weight. Lord Liverpool listened with a favourable ear to the subject, approved of a National Gallery, as beneficial to art, and worthy of the country, but shook his head and hesitated at the expense. The Earl of Aberdeen and Lord Farnborough were moved to aid in the attempt; much was said, and something promised; still nothing was done. The death of Mr. Angerstein, and the dread that his col-

lection might go to the King of Bavaria or to the Emperor of Russia, or else be locked up at home by some churlish purchaser, quickened the slow, and confirmed the wavering.

When these rumors were afloat, Sir George Beaumont was not idle. "You have proved yourself," he thus wrote to Lord Dover, "so sincere a friend to the arts that I am sure you must have heard the report that Lord Hertford is in treaty, and likely to purchase the Angerstein pictures, but that if he finds the nation will buy them, he will give up his claim. I hope the latter part of the report is true, and that the country will purchase. You manifested such sincere and laudable zeal to bring this about, that I have great hopes you will carry your point; certainly I would rather see them in the hands of his lordship, than have them lost to the country; but I would rather see them in the museum, than in the possession of any individual, however respectable in rank or taste." Such were the pithy words of Sir George Beaumont in November 1823. He had soon occasion to write with less doubt or despondency: He thus addresses Lord Dover:—"Our friend knight has informed me that Parliament has resolved upon the purchase of the Angerstein collection, and I shall always consider the public greatly indebted to your exertions; I hope you will pardon my troubling you with my congratulations. *By easy access to such works of art the public taste must improve which I think the grand desideratum;* for when the time shall come, when bad pictures or even works of mediocrity shall be neglected and excellence never passed over, my opinion is, we shall have fewer painters and better pictures. I think the public already begin to feel works of art are not merely toys for connoisseurs, but solid objects of concern to the nation, and those who consider it in the narrowest point of view will perceive that works of high excellence pay ample interest for the money they cost. My belief is, that the Apollo, the Venus, the Laocoön, etc.,

are worth thousands of pounds a year to the country which possesses them. The result was the purchase of the Angerstein collection and the establishment of a gallery, destined, I will not doubt, to become (as it has actually so become) one of the noblest in the world. Lord Dover stated that *had it not been for the stimulating zeal of Sir George Beaumont and the permission which he gave to announce the donation of his own magnificent collection to the country*, he would have *wanted courage* to bring the subject before the House of Commons, and the priceless treasures comprising the Angerstein Gallery, which was the nucleus of the Great British National Gallery now generally conceded for quality and importance, the finest in the world, would have been lost to it for ever to the public loss"—as well as to that of the wide world.

Such was the beginning of the National Gallery of England, and so rapidly did it grow through the devotion of its faithful servants and wise administration as well as by the emulation of donors, and generous bequests, that with only nominal aid from the government it has grown to its present incalculable valuation and noble extent, and all within the space of under a hundred years.

But another and much more important page in the history of art of which this first was the real sure stepping stone, was one of far wider and deeper reaching, and this was the wonderful conception of applying the Fine Arts, to manufactures and industries—and although it was only in the sixth decade of the last century that its induction was enacted, yet in so short a space of time, it has not only borne good fruit, but has totally revolutionized the artistic life of England, or the whole of Great Britain, and has been entirely responsible for the superlative excellence of English manufactures, as it has simultaneously been instrumental in raising the morale of the working classes of that bee-hive of industry.

We have to go back to the early years of the peerless Queen, Victoria, the wise as well as good, when she select-

ed for her consort, that noble Prince, Albert of Saxe-Coburg, who was not only one of the gentlest of men, but learned and possessed of the very highest culture and taste, and who conceived and was instrumental in bringing about the great art educational movement in Great Britain.

In tracing the history of the art growth of the nation, never before nor since equalled for vastness of influence and system, spreading out as it does ever increasingly all over Great Britain and the Empire, with results most marvelous and which will be still greater in time yet to come, no man can estimate or foretell how great and far reaching will be its consequences and influence for universal good—as well as the development of the Empire's commerce and wealth.

In the early Victorian period the state of art in Great Britain, with the exception of the taste from time immemorial, in a few noblemen who more by force of custom than anything else, had been led to cultivate art or affect it as an accomplishment, was practically dead as far as the national education went. British manufactures, although as to their actual making and mere workmanship in every respect good and substantial, were yet the ugliest productions probably ever perpetrated in the history of man. Some of us may remember the furniture and the decorations (sic) made in the 40's and 50's, although we may not have been living then. There was no South Kensington Museum with its wonderful training schools existing then that were to be the grand centre from which a vast system should radiate and operate throughout the busy land. The National Gallery was in its infancy, and although it sheltered the Royal Academy, the latter had fallen almost to shamefulness. For there were but few names that could be mentioned as worthy exponents of art divine. The lowest ebb in art had been reached and it might be said with a fair amount of truth, that hardly an artist really understood what art was and merely prac-

tised it as a livelihood with a certain suspicion of its usefulness, although there had been men of learning and taste yet it was generally in architecture or the collection of rare remains of antiquity or of paintings, but as to the latter as a general rule as is shown by the works they selected, their taste was false generally, leaving and rejecting really fine works when they could be had, and collecting such works as would generally be rejected by competent judges of to-day.

It was not until the early years of Queen Victoria's reign that the great idea of national art education first came under the consideration of Parliament, who ultimately agreed in appointing one of those Royal Commissions that have so often carried out such valuable works. "Among a multitude of councillors there is wisdom" as the proverb truly says, and among those appointed, fortunately for the cause of Art and the Nation, was the celebrated and talented painter William Dyce, R. A., who also quite exceptionally happened to be a most learned scholar as well as a man of science, not to say a man too of the highest culture and the noblest character. Many of his fine masterly portraits are at present given to Lawrence, but as a matter of fact, Dyce's works were grander and stronger than Lawrence ever was capable of executing, and it is only on account of the similarity of costume that they ever have been associated with Lawrence's style. Moreover he was an historical painter, and his religious works were profound in their conception and masterly rendering. His "Lear in the storm" lately in the collection of Mr. James Brand of London, is a most powerful work, and his "frescos" in the Queen's robing room in the House of Lords placed him on a very high plane in art. His gentle manners and noble character won for him the confidence and friendship of Queen Victoria, and it may be truly said that the vast system of art training at South Kensington, London, was chiefly the outcome of his great brain and

soul in the immensity of its scope and depth of its reaching. Many eminent men were employed on the vast undertaking but Dyce is allowed to have been the master mind and architect of the mighty whole. The result is what we see to-day, but ever continually being added to. the greatest institution of art, with its wonderful museum, one of the wonders of the earth, with its unparalleled training schools, for the teaching of art and its practice, the science schools and other schools, of music, needle-work cookery, mines, &c., &c., the like of which had never been dreamed of before, unequalled unto this day, became a fact, and here within the walls of this noble architecture were gathered from the four corners of the earth, everything conceivable in the shape of a work of art or manufacture, be it in painting, galleries of paintings, sculpture, architecture, wood work, carvings in every conceivable material, ivories, bronzes, metal works, hammered iron and repoussé, brass, silver and copper, textiles the rarest from the east, including rugs and carpets, gold and silver work, jewelery, furniture, porcelain, pottery, china, enamels, armour, glass, arms, leather and other materials and works of art, including musical instruments, rare books, miniatures, medals, coins, costumes, accoutrements, all of the most wonderful, perfect, and rare; as well as from every clime and of every period. It takes many volumes to briefly catalogue the precious and priceless contents of this great National Museum. Nor should it be omitted that a most important and vital adjunct of these vast collections is comprised in the splendid art library where almost every book on art and illustration and every subject pertaining to art in all its manifold branches and departments can be freely consulted and patiently studied, including every late and up-to-date publication. Nothing was forgotten, by the wise designers of these wondrous buildings, to be installed a pride and a glory to the British nation, and happy indeed the endless thousands who enjoy its treasured tomes to delve into and

take away, as the bee does honey from the flower, the priceless information contained therein free for the asking, free to all at least several days in the week, as the Museum itself is, as well as in looking at and studying and contemplating the marvelous

> "Works of those which have stood the test of ages,
> And to which no modern can pretend."

Works gathered at fabulous cost by the trusted and faithful agents and experts of the British government under the supreme management of the board of trustees, from Palace, Temple and Mosque, from Castles in Italy, Spain, England and every other country wherever man produced art, from every civilized and post civilized country and nation. Students qualifying to be art masters, male and female students from branch schools; students from all over Great Britain are allowed every facility to make notes, sketches and studies and paintings on regular student's days — for systematic study and work; the public too are also allowed the privilege of making notes and studies although they may have to obtain special permission.

Schools and studios of art are fitted up with theatres for lectures and class-rooms, for model drawing and painting from the life, from still life, from the antique, for building construction, architecture, designing and every other branch of study, including etching, modelling, sculpture, engraving, all presided over in each department by highly competent and properly qualified professors.

To obtain the art master's diploma students have to qualify in most of the above subjects. Comparatively small fees are charged for instruction in the schools, but the student can obtain though industry and diligence free scholarships and even travelling scholarships with grants of money extending over three years abroad. Every school or college public or private are obliged to only engage qualified trained teachers from the National Art training

school. No other teacher has any hope of employment, so thorough and efficent is the training at South Kensington. The result is that hundreds of thousands of young men and women are trained in this way to become themselves teachers and art workers, besides foreign countries benefitting by those whom chance causes to settle in them. But undoubtedly the greatest general good that results from this beneficent national institution is in the invaluable art schools, and classes teaching every branch of art not only in every district of the great metropolis of the world, London, itself, but also in every town and city in the British Isles, and not only by day but, what is most important of all, in night classes, under qualified and efficent teachers from the Central London Institution, to instruct young men and women and even boys and girls of the working classes. There are instructed in design, comprised of ornamentation, flowers, and fruit and objects, to be applied to decoration of every conceivable object of art or manufacture. These local and provincial schools (day and night), enjoy the boon too of a circulating loan system where priceless works of art of every description are lent for study and copying from, whether it be paintings, or rare objects of art.

Many eminent artists in every branch of art boast of their South Kensington origin and training. To mention one in particular the celebrated Hubert Herkomer, himself, was "trained" there. Moreover, besides the art library (the finest itself in the world) there is an educational library, quite distinct, established in the same buildings, and but a few yards from the art library, which proves of the greatest service to the student, and the qualifying art master as well as to the public—and both these libraries are open till 10 o'clock, at least three days per week and Sundays. The lectures comprise the following subjects: architecture, history, design, ornament, anatomy and the sciences—by the best professors. These classes are largely attended all over the country, especially the evening

classes by young working men and women, and form a delightful recreation and source of healthful emulation and the vieing and competing for prizes and scholarships bears the best and most happy results. Thus hundreds of thousands of the youth of both sexes are kept from a state of laziness or waste of time, and the pernicious influences of the streets and promoted to healthful industry, self-improvement and the love of enlightenment and intellectuality, unconsciously yet willingly rendering most valuable service to the state by their self-improvement, as they become artists and skilled mechanics and workers in the arts and crafts, as well as enjoying the righteous pride of life and getting out of it its full meed whilst strengthening the bulwarks of the country. This proves the wisdom of the government and the trustworthiness of the Commission and the public servants, whose zeal and splendid administration has wrought such wonderful results, making England to-day the foremost of every other country in the artistic productions and manufactures both for home and export trade. English goods are famous all over the world not only for quality and durability, but for their exquisite taste, and notwithstanding the excessive import duties imposed by foreign countries they are still largely in demand and always prefered in every other country. All this is entirely due to good and wise government, and the whole credit is due originally to the wise foresight of our late beloved Queen and her cultured Consort's enlightenment.

The establishment of the National Gallery it must be remembered, whilst it certainly did lead to improved taste, never grasped the great and vital necessity of training the working youth as well as the artist in the useful and most important branches of art. The Royal Academy, originally connected with the National Gallery, and indeed at one time sheltered beneath its very roof, never taught the liberal arts, but held classes, as it does now for antique drawing and painting from the life, and architecture

calculated for the young artist, and not for the craftsman and artisan or mechanic. Whereas even for the artist himself the training of South Kensington is far superior as it comprises every branch and this is insisted upon. The consequence is that when the artist has graduated and obtained his diploma he is generally informed as he generally able, and so better fitted to take up any particular specialty or branch of art. But what is most important to bear out is the vital fact of the valuable aid given to him to make study in the libraries simultaneously with his art practice which is of the very greatest possible importance.

The ordinary painter as a general rule knows nothing about the literature of art, or its glorious history, little or nothing of poetry and indeed seldom considers these or music having any connection. It is the same with other branches of art, the sister arts so called, which are neglected or ignored instead of being assiduously cultivated. It is not to be expected that Canada can develope such a gigantic system all at once, but she can begin on right lines. A National Gallery without a school of study and instruction is only of remote use and good, but with it, especially on the same spot and incorporated with it, it is a blessing and the good arising from it is incalculable. It was only in 1876 that the French government sent a commission or deputation to England to study this very question of art instruction and training as connected with the manufactures, and through the courtesy of the English government they were furnished with every possible assistance and information, and what is most important, it was favourably considered and adopted largely in France.

The art and manufactures of a nation must necessarily rise and increase in its quality. There is hardly any branch of manufacture or trade, craft or labour but what is improved by a knowledge of art, even if it is not directly applied. In every walk of life a knowledge (the more the better) of art is advantageous. The want of art training is a distinct stumbling block to every body, pre-

venting us from seeing and thinking correctly, or at least as well as if we were cultivated in the arts. Art and its adoption raises the standard of manufactures whatever they may be, whether it be a building, a church, an hotel, a house, a school, a piano, furniture, decoration of course, utensils, and indeed every conceivable thing that is made, and designing and decoration afford such vistas of development that it is beyond thought so vast is the field. And so base and low is taste on this continent at the present day as regards most of the things made, that in fact it is only true to say there is no decoration at all. I searched the States even in vain for anything worthy the name. But there is no reason why there should not be, as I think for one, even finer decorations and grander architecture that there has ever been before, granted the right conditions.

It is almost certain that Canada will have a splendid National Gallery. It is also certain that every great city in Canada will have its splendid art gallery, because many of her great and good men have set their hearts upon building them. They already recognize that the great country of the future will be the most artistic, most cultured, therefore most intelligent, diligent and of necessity by raising the standard of morality to its highest point, honest and brave. And this is the nation that will continue in the ascendency. Every city should have its several schools of art and evening classes where the youth should be given every encouragement to study and improve himself. It is wonderful what two and a half hours pleasant study every night results in, and once started becomes a delightful habit bringing rich results. But what is uppermost in my mind causing me continual anxiety, is the formation of the proposed National Gallery or Galleries. For many years past I have lived entirely among art galleries and know everything that goes on in the trade in works of art on both sides of the Atlantic, and being so intimately acquainted and knowing and

seeing so much, I feel it is time to sound the word of warning, both deep and strong, to disillusionize the public as much as possible on the alarming danger of being swindled by the hordes of unprincipled picture-dealers, most of whom know nothing whatever about art divine or its beautiful practice, and are only in the business to obtain 10,000 per cent instead of a fair profit any ordinary business honestly brings. Not only has this nefarious traffic in fake paintings and sculpture and every conceivable form of art been going on in the States for many years, but it has begun in the last few years to eat its deadly way into Canada. Montreal itself is already affected. The Jew picture-dealer as well as the Gentile has begun his insidious work and their dupes are still ignorant. Flaring names are attached to bogus works of art. All the Sir Joshua Reynold's, the Gainsborough's, the Constables' especially, the Rembrandt's, Vandyke's, Turner's, Velasquez's, the Il Greco's (the last two masters are the favourites just now in the fake market), Rubens', Zurbaran's, Hals', Paul Veronese's, and all the great Italian Flemish, Dutch, French and English schools, are as a matter of fact, as a general rule, nothing but imitations. Most of these untold thousands of worthless works brought, over by the ship load, are not even old, but modern imitations, painted upon old canvases, with old stretching frames, worm-eaten for the occasion. In Paris and Brussels scores of manufactories of these "old masters" exist, which are once in a while raided by the police, their conductors sent for trial and then to jail. New York is the very hot bed and gaming ground for these "gentlemen" whose methods and consciences are on a par with the professional gamblers and betting men. They are up to every trick to win the confidence of the wealthy and the yarns they spin to the credulous are simply amazing. There is not a State in the whole of the Republic but where scores of the wealthy residents have been fleeced and cruelly duped. There was an article in the New York

Times, dated from Paris, in which the writer says, "This making of spurious paintings of both modern and ancient artists has become, it is said nothing less than an industry in Paris, etc.," and "these imitations are principally Turners, Teniers, Corots and Rembrandts. Because the demand for these masters is more than for others, they are generally signed and shipped to America." A very important thing to bear in mind is, that a really fine genuine *known* work by a great master will always bring more money in London or Paris, than the imitation is asked for purporting to be the same in the States. If the American collectors would send for qualified and recognized experts from England or France, from such firms as Christies, Manson and Woods, of London, or some honourable and properly qualified man who is above any dealings or influencing with the picture-dealing fraternity they would soon learn the truth. For even among the few who really know anything about art and above all are able to discriminate between genuine paintings and bogus and fraudulent works, on this side they are mostly afraid to speak the truth or think it pays best to say nothing.

I personally know scores of collections where quite a number of English "beauties" hang upon the walls proclaiming their shameful origin. Some of these portraits were of sitters past the age of fascination and beauty, some never were beautiful and although they may have been old paintings originally, that is to say before they were "treated" to entirely new heads they cannot in any sense be passed as originals, and what may have been white hair, may now have become a beautiful raven black, or if more suitable, it may have become a delightful auburn or Rubens golden glory; and where were sunken cheeks and sallow faces, now are plump, peach-bloomed or rosy; and surly months now smile angelic; and drawn eyes anything but loving and affectionate, now brim over with that sense of guileless joy exuberant with life and good

nature that is so winning, or installed with, "the sleepy eye that speaks the melting soul" and too we must not forget that sense of suggested superiority, mistaken for "breed" and "distinctiveness" or the aristocratic consciousness of haughty disdain. Snub noses are straightened with a slight touch of the roman; fat cheeks are trimmed down from one to three inches, to dainty perfection; and double chins are banished forever; ringlets are not allowed at least they were not until quite lately because the age of Lawrence was essentially "ringletty"; and even babies are allowed on the same score, to help Lawrence out; angular joints are promptly made graceful, sometimes many inches being taken out of the waist to get a semblance of "figure," and "hips" too must not be bulky, so the lady of liberal form has to be "trimmed" as well as the prospective purchaser. But above all the greatest attention is paid to hands, and all large vulgar coarse ill shaped hands, are though a process of professional skill fashioned into the daintest transparent hands of the lady of title and rank—who never "worked," besides small hands show distinctly "breed," and when a high title is conferred upon a lady by her condescending master of the arts of making things meet, she must look it without any question, at least to pass muster. Much time and anxious care and forethought is devoted to "faking" "masterpieces" whose titled owners through "vicissitude," generally gambling or some other agreeable quality or misfortune, are in "somewhat straightened circumstances." "The unique opportunity" presented itself for acquiring the "gem" of the collection or "heirloom" but of course it was a "big figure" that secured the "prize." Moreover documents, pedigrees and guarantees are plentiful and forthcoming, and, as far as the names are concerned mentioned therein, leaves nothing to be desired. Only a little time since, one gentleman became suspicious and sent detectives to England to ascertain from the noble

families the truthfulness of some such specious documents, with the result that they not only found out the fraud but caused the parties applied to great annoyance, in being brought into such criminal scheming. I need not say what the consequences were. Nearly every painting that is purchased on the other side costs but a few dollars, in fact are the leavings and works which no market can be found for. They are purchased by the Paris and New York dealers and brought to America and "faked" Sometimes a large painting is cut up in several parts, and each part doctored and sold for original. I know of a painting so treated where a lamb (poor innocent dear) was harmlessly gamboling around a Holy Family. The dealers (it was on wood) cut through the lamb relentlessly and the part which remained on each piece of the picture, was carefully "faked" and painted out. The fore-quarter is concealed in a famous collection in Washington and the hind-quarter went to Boston. I personally know the history of hundreds of these fake pictures and it is astonishing to me that the perpetrators are not arrested and sent to Sing-Sing for a term of years. Millions per annum are squandered upon bad imitations of the great masters and the reprehensible traffic should be put a stop to with the iron hand of the criminal law.

Neither have the public galleries escaped and many tales have been told me by the honest dealers in the gleefulest enjoyment in the telling. What can be more harmful ethically and from an educational point of view than the distribution of these "tricky" daubs which however sometimes are so clever as to deceive the well informed even on first sight—because very clever men are employed to make these spurious works, who are not successful in their own original line of art. And what can be so miserable as to be looking at a supposed master-piece when it is in fact a worthless meritless imitation and too, quite worthless. If some of the collectors were to send their collections to London or Paris and try them for sale

or exhibition, they would soon get all the evidence to satisfy them. In England, as a general rule, a man of wealth or a nobleman who wants to buy a painting that he "fancies", engages a disinterested and reliable expert before purchasing, any way there is less chance there of continuing such a long course of nefarious swindling as we know goes on regularly all over the States.

However it is comforting to know that really fine, valuable and indisputably genuine works may be bought today to better advantage than ever if it is only gone about the right way, that is, by going to the right places and dealing directly with the right people; and taking the simple precaution of engaging an honourable man who understands art, and the picture-dealers, as a rule, are both neither honourable nor do they understand anything about art—of course there are always exceptions. For the amount or cost of one painting recklessly bought, and some of these "fakes" have been sold from 10,000 to as high as 75,000 dollars and even over, I venture to declare a whole collection could be formed of really fine high class and genuine works—or a school of art founded in a city. I know of a case where a wealthy American who built his house in Fifth Avenue, New York, had a collection "formed for him"; his "collection" and house costing eight millions of dollars. The paintings were written up by the papers, and one painting, a portrait, was publically declared to have cost $100,000. Sometime subsequently, I was consulted by the architect about this very painting which had badly blistered. I saw at once that it was a miserable "fake" painted in oil. The original which it was supposed to be, being by Raphael. This work is worthless and I suppose still on view. A Botticelli has been going around the collections for some time of similar manufacture. It changed hands five times in three years. It too has disappeared. There are several replicas (fakes) of the same work (a fake copy of the Virgin and Child on panel). It was exhibited at the Boston Public Gallery (Copley) some years ago.

I have mentioned this traffic in bogus paintings, purposely to point out the value of really fine paintings that have been owned and treasured by families and private persons, long before this traffic commenced and there are many families who possess really fine and genuine works which although they may have cost comparatively a small amount originally are now of really fabulous worth.

What however is important to know as well as to bear in mind is that at the present time, there are opportunities of buying real works of art genuine and true as well as of the finest quality, if we know where to go for them and know them when we see them. Sometimes the finest works are become so begrimed with the accretion of the ages, that their deteriorated condition has caused them to be lost sight of and their value unsuspected. Thousands of such works are to be found and very often are there many priceless works in the hands of descendants of great families who do not know their worth and are willing to sell at a reasonable price. But the ordinary picture-dealer has no chance of availing himself of either of these sources because of his total ignorance of art. There is one collection in Philadelphia among others similarly constituted which was bought from a Fifth Avenue dealer, one at a time, in whi h nearly every work is an imitation and quite worthless.

But turning again to art teaching through the agencies of Galleries Museums, and above all schools, especially night schools, let us try and estimate the marvelous good, ever increasing, that has been the outcome of that truly wonderful insight of our late Queen and her devoted Consort in their dual idea and effort to bring about this great movement. It was barely sixty years ago when the idea was started, and surely this fact should be enough to stir all patriotic and practical men who have the welfare of Canada at heart, to see how urgently important and imperative it is to establish an art system that shall

grow and spread all through the great Dominion — as a good tree grows and spreads—to influence not only the manufactures and trades, but at the same time to influence for good by letting in the light of the Beautiful into the lives of the toilers to make their lives beautiful, for the great latin maxim "Ingenuas didicisse fideliter artes emollit mores, nec sinit esse feros", is truer to-day than ever. For it is only through the ways of peace, of gentleness, of patience, of indomitable perseverance, as well as strenuous and reverent labour that we can ever arrive at that happy goal over whose portal is inscribed "Labor omnia vincit", where after passing whose threshold, the deserving win that peace which is promised, and which is lasting as a perpetual reward for those who have been faithful to the trust bestowed upon them in the very fact of their own being.

For did not our greatest teacher of the glorious Victorian era, bequeath to us as an heritage a wondrous message, as an admonition to those who would aspire to knowledge and that beautiful peace which is akin to true happiness, for our guidance, as well as he proved he had the right to do, as, without being commanded to do so, he "gave all he had," in the shape of an enormous fortune left by his father to him, to his fellow men for their uplifting and noble instruction and nobler example, in personal gifts, endowing schools and generally doing wise acts of lasting good, and when at last he became so poor himself indeed having given away (not squandered) over 300,000 pounds sterling, he set to work to write his immortal books and by dint of the hardest and most earnest life of loving and reverent toil, he earned another large fortune and gave that away also, dying while he was at work, practically, and leaving but enough for his honourable burial, having lived a long life of toil and deep study, with the sole intent of bettering the condition of mankind by bringing into the individual life that hope, born of patience and reverent labour wherein alone the sight may

peer through the mists and darkness and see looming in the distance, that harbinger of the Deity, Justice, of whose superlative and entrancing beauty, the sublimity of which the human mind and sight cannot withstand.

These are the memorable words of one of the bravest and truest as the most godly of English hearts, namely John Ruskin, delivered as professor at the University of Oxford:

"Man's use and function (and let him who will not grant me this follow me no farther, for this I propose always to assume) is to be the witness of the glory of God, and to advance that glory by his reasonable obedience and resultant happiness.

"Whatever enables us to fulfil this function, is in the pure and first sense of the word useful to us. Pre-eminently therefore whatever sets the glory of God more highly before us. But things that only help us to exist, are in a secondary and mean sense, useful, or rather, if they be looked for alone, they are useless and worse, for it would be better that we should not exist, than that we should guiltily disappoint the purposes of existence."

J. Purves Carter.